Western Arts Association Bulletin

RECORD OF THE CONVENTION OF
THE WESTERN ARTS ASSOCIATION
GRAND RAPIDS, MICHIGAN, 1939

▼

HARRY E. WOOD, Secretary

5215 College Avenue Indianapolis, Indiana

SEPTEMBER 1, 1939

TABLE OF CONTENTS

EDITORIAL NOTE

The addresses of those who spoke from manuscript at the 1939 Western Arts Association convention are printed in full in this bulletin. The program committee arranged for secretaries to prepare briefs of meetings when speakers did not use manuscripts and these briefs are also included in this bulletin. For those who attended the convention this material will be a reminder of what they heard. For those who were unable to attend the Grand Rapids meeting, the contents of this bulletin will bring a part of the convention to them.

GENERAL SESSIONS

ART SESSIONS

HOME ECONOMICS SESSION

INDUSTRIAL ARTS SESSION

CATHOLIC ART SESSION

GROUP MEETINGS

Elementary Schools

Secondary Schools

Colleges

Young Teachers

Creative Artists

TRIPS

EXHIBITS

PRESIDENT'S MESSAGE

To My Associates—Home Economics, Industrial Arts and Art:

I have long been an advocate of the philosophy, that events as they relate to us, shape themselves largely as we direct. But at the time of the Grand Rapids Convention, I found unusual and regrettable circumstances preventing my attendance and there seemed nothing I could do about it. At that time I could see no point in writing things I would have said to members assembled. The program Mr. Ziegfeld and his committee associates had planned was rich and varied and needed no introduction. Now, I am indebted to Secretary Wood, who reminds me that it is my privilege to address you through the bulletin and I am pleased to write briefly that the Convention Record may follow its accustomed form.

Within these covers is recorded the highlights of the program, emphasizing the newer and more dynamic art forms, and the tremendous influence of the American artist on American Life. The wealth of community resources for the enrichment of the arts, was an unforgetable contribution of Grand Rapids professional and artist groups, who responded so generously to the appeal of the chairmen, Mr. Krause, Mrs. McCall and Mr. Reagh. The urgent problems of the young teacher, their professional enthusiasm, their wider social vision, their ever-changing interests are a challenge, and should continue to preoccupy association leadership, and influence the program.

I trust we recognize the scope and influence of the Progressive Education Association, the work of the General Colleges and the fine earnestness of the Catholic Group. These, with the Department of Art Education, N. E. A., and the Regional Art and Industrial Arts Association are powerful allies, sympathetic to the widening horizon of Education in the Arts. We are grateful for their part in this year's program.

The herculean task of assembling exhibits was accomplished under the direction of Miss Shimel. Again we express our appreciation to local and Michigan artist groups who cooperated with this committee. Obviously there is mutual benefit to be found in a conscious association of those who teach creatively, with those actively engaged as creative artists. It is my conviction that such a policy should be a permanent and expressed objective of the Association. You are aware of the effective membership-publicity organization Mr. Boltz has built through state chairmen. Particularly do we recognize the work of a group of Detroit's young teachers. Mr. Boltz's organization will pay even higher membership dividends in 1940.

I regret exceedingly my inability to attend the convention, and express my deep appreciation to those who assumed my responsibilities.

Elizabeth Gilmartin.

FEDERAL PLANNING FOR THE CREATIVE ARTIST AND TALENTED YOUTH

(Illustrated)

MRS. AUDREY MCMAHON
Regional Director and Assistant to National Director

Reported by MARTHA LOUISE SMITH

The Federal Art Project was organized by the Works Progress Administration, and is said to constitute what is probably the most extensive program for artists' rehabilitation ever undertaken by a government. The purpose of my illustrated discussion is to inform you on how we function, how we designate the people employed, what is done with the resultant work, and more specifically what we have achieved in the state of New York.

Our personnel includes painters, sculptors, illustrators, etchers, and engravers, arts and crafts workers, and photographers. Some thirty-five hundred people of relief status are employed. Each artist is prequalified; an experience record is kept on what he has done, where he has studied, and what he would like to do for the Project. When a quota permits employment a committee meeting is called, attended by five people plus two of the rank and file of the artists, and these vary at each meeting for the purpose of representation and viewpoint. Sample work is brought in, and if eligible it is recommended, if ineligible, the second collection of sample work is brought in and final recommendations are made.

Employment is on a strictly qualitative basis. The Easel Painting Division is given freedom of media. Talent or promise is requisite for this division. The artist's work is covered every six weeks, and if the work has been favorable in its public place, the artist is retained. In policy the Federal Art Project has leaned on the side of liberalism and has not lost by it.

Our greatest stimulus comes to us from the young people. At least half of the outstanding contemporary artists of today come from the Project. The opportunity that has been lacking for these people is now granted, and we find the government is the greatest art patron of today. Payment back has been made in new horizons and in new opportunities.

Three hundred fifty teachers reach fifty thousand children a week, providing instruction and assisting in the prevention of crime and delinquency. Teaching is done where problem children are found, and classes are also provided for adults.

All of the work of the Project is loaned to public institutions of which 13,000 have received 106,452 works of art, and the requests

far exceed the supply; 25,000 works of art are being circulated in traveling exhibitions.

A more graphic account of our achievements can be given you through the projection of some fifty-three selected slides which we have made of distinctive works. Some of these slides, for example, show amazing results, as those obtained through art teaching in the centers. The Harlem Community Art Center is interesting and outstanding. It is one of four federally operated art centers in New York City, one of the one hundred seventy teaching locations in the city, and one of over fifty federally operated art centers in the country. A Childrens' Gallery in the District of Columbia has been installed by children and displays childrens' work.

Another example is an art center developed in Sioux City to which the community gave $17,000 and pledged the support of 800 members. This center plays an important part in the cultural life of the community. The importance of teaching to the community lays not in the teaching alone, but in the fact that students are being allowed to paint. They are not being trained to be artists, but be art conscious individuals.

The Index of American Design which has been assembled by the Federal Art Project has produced 10,000 reference plates of American art objects, and is the only record of its kind available to students of American art. It is a recording that preserves indigenous design, rendering textures and surfaces to where new techniques are evolved, and gaining the acclaim of critics. One of the renderings shown by a slide is of a printed calico dress probably worn by Mrs. Elizabeth Parker Treadwell in 1835. The entire dress is hand sewn. It is in the collection of the Historic Landmark Society of New York. Another slide shows a recording of wall paper in the Castle Garden design, popular around 1830. This piece was originally used to cover a bandbox. It is from the Brooklyn Museum collection. A binnacle figure, carved from teakwood, coated with gesso, and painted, is the subject of another slide. The figure was made in New York City for the clipper ship, "N. B. Palmer," in 1851. The binnacle head and the compass were made by T. S. and J. D. Negus. After one trip to China for tea the binnacle figure was removed because the sailors claimed that its eyes moved at night and distracted their attention!

The Easel Painting Division is making noteworthy contributions to our present day culture. Examples are Miron Sokole's, "Railroad Station," Julien Levi's "Fishermens' Shack," Stevens Maxey's "Below Haverstraw," Louis Guglielmi's "Houses and People," and Reginald Wilson's "Old Apple Orchard."

Graphic processes are included and developed in the program, and unusual abilities are being recorded in lithography, color lithography, monotype, etching, wood engraving, wood block printing in black

and white and color, and silk screen process. One of the slides shows a stone by Harry Sternberg, which is ready to print. Mr. Sternberg was awarded a Guggenheim Fellowship as several of our artists have been.

The Sculpture Division through its growth is integrating with the city. In one particular instance it owns a foundry, and is working three shifts, with contracts for two years ahead from its sponsors. Examples of sculpture are granite figures for West Point, facades for Queensbridge and Buffalo Housing Projects, terra cotta fountain by Gregory, Grant's Tomb equestrian figure, and a great many more of note.

Present day mural painting is such an important development in American Art. In the Project the artist submits a sketch which is rendered in scale and in color. After approval full size detail sketches are presented. In New York the Art Commission must approve and supervision following is very carefully directed. One slide shows a huge mural painted by Edward Laning for the immigrants dining room at Ellis Island. It depicts the role of the immigrant in the industrial development of America. This particular panel of the Union Pacific portrays the many workmen of all races and nationalities who labored in the completion of this great engineering feat. Mr. Laning is now working on four panels for the entrance hall of the 42nd Street and Fifth Avenue main branch of the New York Public Library. He also has an assignment with the Section of Painting and Sculpture. He painted his very first mural with us under auspices of the old Gibson Committee. "The Evolution of Western Civilization," a classic in fresco at the Evander Childs High School by James Michael Newell is recorded on another slide. He is no longer with the Mural Project, but is carrying out one of the very important assignments of the Section of Painting and Sculpture. This mural called "Modern Civilization in Science and Healing" was awarded the Gold Medal for Decorative Painting by the Architectural League in 1936. An interesting slide is that of a mosaic panel by two collaborators, Burton and Swift. It is one of many mosaics from this region in which artist-designers and craftsmen have pooled their techniques. This particular panel is destined for the facade of one of the University of California buildings.

Another mural slide shows a portion of a huge stained glass window designed by the late George Pierce Ennis and executed by a group of craftsmen in the New York stained glass studio. This window is installed in the cadets' mess hall at the Military Academy in West Point, and is entitled "The Life of George Washington." It is a part of the decorative scheme which the Federal Art Project undertook for this room. At the other end is a vast mural by Tom Loftin Johnson, formerly with us, and now teaching at Yale.

Not all of the divisions can be depicted for there are many more. There is the Photographic Unit that among its many services executes photo montages and photo murals. The Poster Unit does work of very high quality, dealing with subjects such as disease and crime prevention, forest conservation, and ourselves. The Technical Unit is concerned with the testing of colors, the restoration of public paintings, and the installation of work. Our Information Division prepares pamphlets, conducts tours and a speakers' bureau, and disseminates information about us. The Exhibition Division prepares and installs exhibits, six of which go out each month from this unit. It also arranges forums and demonstrations in the gallery. The Diorama and Model Making Division services city departments, also state and national ones. The work of the Visual Education Unit is to distribute films on art educational subjects to under privileged groups. There is a Tenant Service at the Williamsburg Housing Project, a Frame Making Service, an Architectural Service Unit, and others, making over twenty units.

There are a few words to be said about our work at the New York World's Fair. We do not have a real exhibition, but there is a display and some demonstrations in the WPA building. We have a small show as guests of the Artists' Congress in the Hall of Man, and our murals are in and on the WPA Building. Later these works will be allocated. From sketches of these we have made a few slides. In the Health Building Abraham Lichinsky has a panel of a mural depicting the History of Medicine, afterwards it will go to the Museum of Health. Another slide shows a detail of a design by Ruth Reeves for a curtain which is installed in the auditorium of the WPA Building. Still another slide is a detail from the mural by Seymour Vogel for the same building. It is 21 by 35 feet, and the media are oil and canvas. As simply as possible it seeks to depict what WPA has done in rehabilitation. It is a beautiful and dramatic piece of work by a very young and promising artist. One of the most compelling murals executed by the New York Project is by Philip Gustin, and is placed on the outside main entrance of the WPA building and fittingly depicts "Work—The American Way."

The Federal Art Project of New York places emphasis on trying to get the Arts out. The personnel of the Project is a group of sincere and eager people, who work many hours over time in their earnest enthusiasm.

This is only the start of the Federal Art Project. It must go into rural areas; it must educate a vast public; it must become integrated with public life, and it must be—because it is essential. We give it to you as the beginning of a great national culture and hope that with us you will find this beginning good.

THE MOTION PICTURE—ITS PLACE IN AMERICAN ARTS

EDGAR WEAVER
General College University of Minnesota
Reported by VIRA HINES

Wails of distress emanate from Hollywood's press agents. Certain Hollywood-inspired suspenses are not at an end. Carole Lombard, who was the little Peters girl from some place in Indiana, and Clark Gable are now man and wife. So, too, are Tyrone Power and Annabella; and the Crawford-Tone divorce has become final. That adds up to two of America's male heart throbs taken out of circulation and out of the peculiar little niches they've carved for themselves in the hearts of millions of imaginative young women, with one fine male specimen put back into circulation. The publicity men must now dig deep into their bags of tricks to find new reading material for the barber shops and beauty parlors. The imaginative young women—and there are imaginative young men, too, who have yearned afar for the blonde Lombard—are now free to wait, in various stages of anticipation, for something new about the stars. Temporarily, however, things seem hopeless.

This is small stuff to dominate, on the front pages of our newspapers, the litter of movie magazines which we read furtively while we wait for street cars, a gigantic industry which has within it the promise and some aspects of fulfillment of a new art. Already film dictates to, if it does not actually dominate, a large section of the American mind and helps in the formation of esthetic and ethical judgments. For this greatest of mass entertainments—excepting, of course, the radio—the world has ever known, administering as it does to the leisure hours of more than a million theatergoers a week, is, as the English critic, Paul Rotha, contends, in its very essence propaganda. As such, every suggestion, every implication as well as every vision and a good many sounds which come from the screen and behind it, provides yet another basic stimulus on the conscious and unconscious life of the filmgoer. And this endless trivial and banal gossip is infinitesimal stuff in the long range of things, because personalities and their private lives, at best, arouse curiosity, develop audiences, and, in a sense, humanize an art in the making which has its roots in a machine and in the process of money making; and, at worst, throw public thinking and feeling almost hopelessly out of balance, obscure the main issues, delay the growth of art, detain the public awareness of responsibility any public ought to assume when it assists in the growth of that art.

There are, of course, hopeful signs: good, even great, films reach these same millions despite the absence of familiar blonde heads and brunet mustaches, partly because of shrewd press-agenting, partly be-

cause the public is admitting that the blonde hair and the broad shoulder do not, in themselves, insure interesting, entertaining, and significant film fare. And even the dullest of us theatergoers is susceptible to the basic impulse to be dissatisfied with things, to aspire to better things, to want something better than we, perhaps, know.

But even so, we cannot afford to be too impatient, to insist on hurry. Film is the youngest of the arts (save, again, the radio); its history spans but forty years. The drama took hundreds of years to produce an Aeschylus, painting hundreds of years to bring forth a Da Vinci, music hundreds more of years to hear a Bach. And so we look at what we have, admire this and that which film has already accomplished as an art, take stock of what it hasn't, shape some concept of what, conceivably, films may do in the years to come. All we need is public not ashamed to admit that it likes and admires film as entertainment, a public which becomes increasingly aware, through constant contact with film, and some adult thinking about it, that things are good but can get better. Then, barring radical and disturbing technical changes which may throw film temporarily off the track, as sound did in 1928, we may look forward to a highly stimulating growth of an art under our very noses.

On this score there may, of course, be differences of opinion. Some critics of film and of all popular art, for that matter, feel that self-consciousness during the growth of that art, wherever it stems from, is a bad thing, in that it may introduce artifice or stuffiness in an art whose growth should be natural. Yet certainly none preaches militant imposing on even a small section of film's public a set of elaborate and contrived esthetic concepts. All anyone of us wants is to see what film is, what its confines and its potentialities are, look eagerly at the results, however fragmentary, achieved by forward- not backward-looking men as we come to them, and watch an art contemporary in its techniques and esthetics take form and substance and distinction under their guidance.

Now film, simply defined in terms of the machine which creates it and the machines connected with it in other ways, is the result, first, of photographing things as they are, on a strip of celluloid; and then projecting it, by means of artificial light, on to a screen before an audience. Whatever we think or feel beyond this merely adds to, but does not fundamentally change, this basic fact: that film is a series of pictures, flashed on a screen so fast that their projection simulates actual movement. Sound and color came to the screen, but they do not change our fundamental conceptions. They have altered stress, from time to time, from this to that technical aspect of the whole, composite matter of film making. They have made their contributions, but they do not change the roots of film: the visual image is still the base, the stimulus for substantially every emotional effect film

produces on its audience, whether that image be in blacks and whites or in full color. Being thus a pictorial art, but an art in time, it seeks its ways from that premise.

What exactly it photographs constitutes an important question. At first it merely photographed things as they actually are while they are actually happening; but it was not long before things as they are were touched up a bit: a painted background, a costume to suggest a historical or fictional person, an invented or fictional action. And from then to our day, film has traveled two main paths: factual and fictional.' Today this distinction exists actually in every film theater in the world. A *March of Time* release is largely a series of factual pictures of events as they actually occurred, but the makers introduce sequences or single shots which have been staged, not to produce a fictional effect but to simulate the action. The distinction should be clear; all film, other than that which is intentionally unreal, as in the cartoon or drawn film of Walt Disney or in the abstractionism of Fischinger, Moholy-Nagy, or Len Leye, seeks to represent real things. Film can do this. It is easy for us to believe that a California landscape is actually an English landscape if the contours are not too different and the vegetation on it similar if not identical. We know that the earthquake and fire represented in *San Francisco* are not the actual ones, but they have been made to seem perfectly real to us by every technical device the studio could put into use. We see real people (who may seem, temporarily, unreal to us in the extent of their beauty, what with exaggerated eyebrows, lips, lashes, etc.), real places, real objects.

The film of fact, on the other hand, is limited mainly to newsreels, documentaries, travel pictures, educational films of other types, or, on occasion, to interludes within a succession of fictional images. We glimpse Paris from the air—an actual photograph—or New York's skyline, or the River Thames and London Tower; but the intention in the film of fiction is not to appear factual but rather to add visual realism to the flow of fiction.

Certain film prophets, like Serge Eisenstein, Rotha and his co-worker Grierson, and Paul Strand, whose film, *The Wave*, we shall see tonight, attempt to fuse fact and fiction by using as their basic materials actual happenings and people and places, subsequently arranging their raw film into narrative or logical expository progression, as the case may be. They use either no trained actors or as few as possible in as few scenes as possible, rely on essentially photogenic faces, places, things—the sky, the clouds, the sea, such homely things as fish nets, fishing boats, white shirts, straw hats. They assume that the shaping of natural materials in this way is close to film's real way; they grant but little to the film of pure fiction. Such prophets go their way, produce non-commercial film for us which command the attention of any thinking and feeling person; but Hollywood, Elstree, and Join-

ville continue to produce films which draw most of the millions into film theaters. As yet Eisenstein and the others speak loudly and clearly but to comparatively few eyes and ears. Time may change this.

Now the film of fact and the film of fiction thus have their separate provinces, separate intentions. The film of fact records, the film of fiction reproduces, recreates and, in its best developments, creates. But even this distinction is dangerous, in that the photographer, the art director or the director himself may be, whether he films actualities or fictions, a creative artist in something the same way that the painter is. He creates *only up to a point.* He is fundamentally restricted, in that what he creates and how he creates it must *look* real. (We except here the experimenters.) The film cameraman or cinematographer controls the scope and arrangement of the materials he photographs, directs light and shade, emphasis, and depth. In other words, he uses some of the same creative methods as does the painter. But the result is predominantly not basically unreal or unduly shaped to pure creative ends. The film picture itself will still convey the sense of reality. Seemingly, then, the cameraman or the art director uses the painter's methods, but not all of them. The painter and cinematographer differ in the effects they finally achieve. Representational painting is no longer in favor because painting can go far beyond and yet stay within its medium. Film, save in the case of the experimenting abstractionists, is based on representation. Herein lies a significant difference two media. For film must be as true to itself as is painting. It need not and certainly *should* not go beyond the bonds of its form.

Let us look at the experimentors, the avant-garde. For film, like the other arts, may not, in the future, be limited to recording events and telling stories and explaining points of view. Mood or emotional tone courses through all the arts—literature, painting, music—even when it is not bound up with story or idea. Thus we note that, even though the present use is relatively narrow, all through the film world avant-garde film makers have indicated ways to film of the future. Generally speaking, they have sought to get away from both factual and fictional materials as content for film. In England Len Leye made abstract films for advertising purposes, not through the medium of photography, but with paint on the bare celluloid strip-racing lines, straight and curved, circles, squares and dots. Oskar Fischinger, working in Germany, and now, of course, in Hollywood, has made abstract films in black and white and in color by photographing blocks or balls or what not. Movement in them has been achieved by the device perfected by Walt Disney of photographing a succession of stationary objects. In Disney's case drawings, the positions or lines changed with each frame, the whole succession constituting the effect of movement. Fischinger and Moholy-Nagy work similarly and beyond the above device with the moving camera. But as yet these

films are detached and off-the-path developments. Undoubtedly, they promise much for film audiences, for, freeing the film of some of its limitations, they point the way to esthetic effects not yet wholly achievable by any one of the existing arts or existing forms of any of them.

Otis Ferguson, who writes so illuminatingly for the *New Republic*, says of film: "It is a very intricate and wonderful art." But we do not hesitate to start looking at the simple, basic unit of film, the film frame; that is, the single picture out of the series of pictures which flash past us. Here is the picture we are all familiar with, in that it is directly comparable both to the isolated camera still and to the painting. Fundamentally, all three—the film frame, the snapshot, the painting—are governed by most of what we know about pictorial design, the principles of pattern itself, emphasis, rhythm, tone, and depth.

Of these, the first, pattern, is the simplest. We look at frames from films made as early as 1915, *The Birth of a Nation*, for example, to see that the manipulation of elements within the frame shows a conscious effort to produce a well-weighted grouping of pictorial elements. We look at *The Wave*, *Wuthering Heights*, or *The Young in Heart* to see a progression of beautifully arranged patterns. If we were purists, as are some film critics, we should insist that film be capable of being stopped at any point for us to study and approve each individual frame, to determine it as well or badly composed. We shall not be doing this, however, for both esthetic and mechanical reasons. For film is a flow of pictures. Its effect is from the group of frames, not the single frame. To argue for carefully contrived individual frames would seem to argue against the element of flow, of continuity so inherent in the genre itself. And then, of course, we could not do so even if we wanted to.

Emphasis, the second of these points, a part of fundamental design or composition in any art, film achieves by several familiar and simple means. The camera focuses attention of the important object by drawing toward it, singling it out, photographing it at close range. The larger object always commands. Similarly a large mass in a detailed frame is conspicuous by its difference in complexity. Chromatic differentiations, too, command our attention—a large dark mass against a light, or a light mass against a dark. In color film, the problem becomes somewhat more complex, the same methods persist.

Let us remember some examples of this problem of emphasis: In Ernst Lubitsch's film, *Angel*, we see first an airplane, gray against gray clouds, and almost at once the camera draws up to outside the plane's window, also gray, beyond which sits a woman in inky black and severely plain coat and hat. There is no visual doubt here but that we are about to come into contact with an important character and

situation in the story, quite apart from and beyond the design emphasis which has resulted. We submit at once to the impact of visual contrast, of emphasis. Similarly, contrast in light musical films like *Congress Dances* or any one of the Astaire films is accomplished by insistent light, even white backgrounds, against which dark figures move freely and clearly and gayly. In *The Wave* effects of emphasis are constantly before us; white shirts, dark skins, great expanses of sky and cloud, but near us the detailed textures of straw hats and fish nets.

All fine films represent some careful planning of frame and sequence design before the actual filming of the picture to achieve such effects. The intricate and elaborate costumes in *Romeo and Juliet* would have been lost had they not been carefully designed in relation to their backgrounds, usually large of mass and severely plain. In *Anthony Adverse* the roccoco backgrounds do not detract from the story characters, clothed as they are in plain dark or light costumes. We look at the sketches painstakingly worked out by William Cameron Menzies made for any film he has had his finger in as art director —*The Young in Heart* is a recent example—and know the extent of the artist's work preliminary to what may seem to us, on the screen, good design but perhaps accidental. In his sketches we see camera angle, distribution of light and shade, grouping of line and mass all indicated clearly. Menzies' work is but one instance of what goes on in every major studio wherein each craftsman works through his problem. Hollywood is far less haphazard in its handling of visual effects in film than we sometimes think.

James Wong Howe and Lee Garmes, working now in this studio, now in that, but always persuasively, are representative of cinematographers whose work in design as a whole, but especially in subtle and endless manipulations of light and shade. Men such as these command nearly as much attention from the producers themselves as do directors and actors. Howe uses beams of light pouring through windows into hazy or smoky rooms to play on, as in *Fire Over England*, the regal figure of Queen Elizabeth to set her off from the stark, gray stone walls of her castle; or he throws beams of light, long tongues of light from torches to accent the duelling sequences in the arched corridors of the castle in *The Prisoner of Zenda*. Garmes has worked on most of Von Sternberg's pictures, which fact may in part account for their great pictorial satisfactions. Both the cinematographer and the art director work together to bring about not only well-patterned frames but those in which design elements assume their proper pictorial and narrative importance.

Rhythm, the third aspect of design, is a harder nut to crack. It has, we may assume, two ways to develop: within the frame itself and within a group of frames considered together as a sequence with the

same background setting, the same actors. A technically sound and much used method, allied with the second of these, may be achieved by the film editor and cutter in piecing together the cut lengths of film. In most good film there are evidences that film is content usually to suggest movement by either actors or objects moving within the frame or to move the camera freely through the succession of frames. The background, which constitutes so large a part of the pictorial space of the frame, remains singularly static, taking on a hint of movement, when it does, by the use of the moving camera. Bringing mobility into the frame as a whole has not as yet been carefully enough considered, in the light of its obvious advantages in visual effects. Joseph Von Sternberg, who for years made Marlene Dietrich's pictures, seems almost the only director who has consciously worked for an active rhythmical movement over the whole of the screen image. At worst he succeeded merely in agitating the eye needlessly and confusingly. At best he gives a quietly dramatic movement in no way distracting. We think of scenes in his *Morocco* wherein actors move against, that is, in opposite directions from lines of moving men. The counter action here, covering the whole image, succeeds in enlivening that image rhythmically. In *Shanghai Express* Miss Dietrich enters the dingy quarters of the Chinese war lord at the back of the set, moves through several slit gauze draperies which sway slightly as she comes forward toward the camera. In *Blue Angel* the cabaret scenes are given animation by small dolls swung from above on coils of wire, in motion so that they dangle before la belle Dietrich. In *Blonde Venus* large birds fly in front of and behind her. But all the pictures are full of interesting things, usually moving, always tending to give an effect not only of action but also of completing, even crowding, the design.

We are familiar with the moving camera. The film, *Mayerling*, so much of whose story is devoid of physical action, was made into a rhythmic pattern by a continually flexible and mobile camera, moving in a variety of ways, not at an agitated pace but slowly and insistently to suggest the sad lyric quality of the story itself. The camera is no longer content to take its spot and remain static while actors parade and speak before it; and the full development of the moving camera and its function as a rhythmic device were well explored before the advent of sound. So conspicuous an example as *The Last Laugh*, much admired German film of the mid-twenties, viewed today, shows the moving camera quite as well as does *Mayerling*.

The technical device of cutting film and piecing it together permits a basis for rhythm among the frames and sequences. We can view Bette Davis and George Brent in an embrace, from middle distance, cut to a close-up of Bette Davis' face, cut back to the middle shot of the couple, all within a given sequence; and variety of cadence

immediately suggests itself. In *Dark Victory* one close-up of Miss Davis's face in profile lasts for many seconds; another may last for but a few seconds. Action can be speeded up or slowed up, gaps in time be rhythmically implied in a series of montage shots, either cut short and pieced together in rapid sequence or dissolved or wiped one into the other. The opening scenes of *The Good Earth* established rhythmically the whole background in China by a series of shot scenes put together by dissolves; a rice field gives rise to oxen plowing, etc. But the movement may be legato, even though, as here, the individual film lengths are short.

The Russion director, Eisenstein, in his early films at least, used hardly more than the device of quick cutting to produce his almost machine-gun type of rhythm. We have in them a series of strongly contrasting pictures, any one of them in itself inanimate—a peasant woman sitting in a shadow, motionless; a sky filled with nearly stationary clouds; a great shield of Czarist Russia; a cold statue of Napoleon. Eisenstein's effects of movement come wholly from this rapid succession of short lengths of film, pieced together to produce, in series, the effect of flow.

Eisenstein and his followers use yet another rhythmic device, taken over from literature and music, both temporal arts like film—the recurring motif. As a rhythmic device its effects are evident. A well-remembered object may serve to link and unify, as well as to suggest recurrence in time, which is merely cadence. In a larger way, of course, all film uses this device. The face of Garbo or of Bette Davis, actually a unit of design, having been stated early in the film, returns from time to time as a unit in the rhythmic pattern of the whole.

The fourth essential aspect of the design problem, tone, may be briefly dismissed; for, at least in monochromatic film the creator brings out, within the limited tonal range, endless subtle variations. Color film brings us closer to the arts of painting; but as yet the attempts of technicians and art directors in particular to handle color realistically and artistically have not been notably successful. *Becky Sharp*, the first important attempt to design in color, according to psychological suggestiveness of color, for the screen showed Robert Edmond Jones obviously intent on artistry but knowing not yet enough about the color camera and its relative cumbersomeness. The color camera itself, we may note, is a large, heavy machine, at present not capable of mobility to any great extent. Nor have the camera and color film itself proved themselves able to photograph under various natural light conditions. *Robin Hood* and *The Goldwyn Follies* show us color to good if not startling effect; but even in them, fine examples of their kind, faces seem waxy, unpleasant, and trees in sunlight suggest the color of Persian limes. The camera and the celluloid base are under constant experimentation. Time will unquestionably

solve these problems, and we can assume that color film is here to stay, with its full possibilities still to be explored.

Tone is, of course, allied closely with the quality of the celluloid film itself. The tonal quality of the screen image improves constantly. We see revivals of films made ten years ago alongside *The Young in Heart* or *Wuthering Heights* and admire the vast improvement in the fineness of the details, the clearness of the masses, the absence of distracting flecks and lines, the subtlety of half and quarter chromatic variations.

As a fifth aspect of design, depth seems a major problem for film. In the largest sense depth is three-dimensionalism, and in film it is suggested rather than achieved. Experiments, again, go on constantly toward a satisfactory method of achieving stereoscopic depth; but results so far have been discouraging. At present stereoscopy depends on the audience's having red and green spectacles through which to view the screen image. But within present technical limitations film achieves the effect of depth without disturbing the screen-plane. We see rooms, outdoor distances, but they are mere representations on the screen plane, which, of course, corresponds to the picture plane in painting and drawing. They are not real depths even though the setting has in itself depth. And film looks to ways of emphasizing depth in usual and apparent or subtle means. Natural distances are gray or slightly hazy; distance may be emphasized by accentuating differences in intensity. Further, objects near the camera may be foreshortened by clever placement of the camera. Large objects in the foreground may form a kind of screen behind which important objects appear. In Sascha Guitry's film, *Pearl of the Crown*, the camera moves around a circle of people close to the camera. We see nothing but looking backs. Gradually we see between these people the center of interest, in this case Queen Elizabeth. Architectural objects or units frame important people in the distance and call attention to the distance of those people from the camera and hence from the audience.

But texture may also seem an aspect of three-dimensionalism, for texture we may assume is disturbed surface or plane. Now film has always been able to register obvious textures, and its makers have thought little about them. What the film makers have not very thoroughly explored is a more acute manipulation of textures to produce what Dr. Faulkner calls a tactile quality on the screen and in the consciousness of the film audience. Von Sternberg has done more than other film makers with textures. He apparently loves the feel of things and has been able to bring into his screen images a multiplicity of textures so commanding that we get an impression vivid enough to be akin to actually feeling. The gauze curtains in *Shanghai Express*, the rough, abused, gouged table in the cafe scenes in *Morocco,* the lace bed canopy in *The Devil Is a Woman,* the sharp, smooth cock feathers in *Blonde Venus*—these are but a few. And Von Sternberg crowds his

images with hundreds of heavy and vivid texture materials to provoke us to a sense of the tactile. Other cinematographers and directors may well explore depths of this nature.

We have touched on but a very few of the many considerations which we need to think about in arriving at a conception of a film esthetic, one which we can associate with the esthetics of other arts. There are, however, broader approaches than arriving at a limited esthetic such as I have outlined here; for after all film tells a story or states a point of view, and the contemporary world hedges in closely on us. What then of story and idea and social thinking in film? We must eventually take all three—and possibly more—into account to arrive at anything like an understanding of this "intricate and wonderful art." We must choose to go deep into the pleasures and the processes of film; but we may ally that probing with the larger point of film's place in an "intricate and wonderful" world.

One word more, and about *The Wave*. Our programs tell us that Paul Strand, who produced and photographed the film, studied the art of photography with Alfred Stieglitz before making films. In *The Wave* we see constant evidence of his care in making the images beautiful pictures. All the principles I have outlined here are again exemplified in this film. Otis Ferguson says of it, ". . . many of its patterns in the way of faces and mean streets under the sky and net and living fish and arms at the oars are beautiful and strong. And there is all the intriguing detail of the miles of painful cordage in the great nets, the drying of them and repairing, movement in the bare hot streets of the town, the mechanics of the big catch and the sale of it in the market, the rough awkward boats with their oars properly roped to the thole pins," etc.

Yet the constant and insistent beauty of simple and wonderful things in *The Wave* is but a fraction of the film's final importance. We can see in it an assertive, uncompromising use of the materials not only to tell a good, clear story, but to tell it from a point of view which, for its makers, is identical with truth, and a great one at that. Here is the social film in its starkest, simplest, most primitive terms. And I command it to your attention.

* * * * *

Mr. Weaver's address was followed by a documentary showing of the film, "The Wave." This film was photographed by Paul Strand, a former pupil of Alfred Stieglitz, for the Mexican Government. The characters in it are all native fishermen and peons. It has received widespread praise and was featured in *Life* Magazine.

In presenting the film, Miss Jane Welling, chairman of the meeting, emphasized the fact that artists are not only designers but that they have deep feelings to express. Art education is a way of seeing away from theoretical design. Reality is more potent than the lit-

erary aspect. The accompanying music suggested the same pattern in rhythm and color as the picture.

Mr. Alfred Howell, Director of Art in the Public Schools of Cleveland, called attention to the fact that analysis of most activities overshadowed contemplation about things. He suggested the motion picture can be used to unify all the arts and to enrich art programs. He left this pertinent question in the minds of the audience: "To what extent do we use the motion picture in art education?"

Following the showing of the film a recording of *The Fall of the City* by Archibald MacLiesh was presented. This radio drama was commissioned by the Columbia Broadcasting Corporation and presented over the air by the Columbia Playhouse with Orson Welles. Mr. MacLiesh has in this play developed a dramatic form and technique uniquely suited to the radio, and which points the way to further developments.

"WHAT SHALL WE SAY TO THE YOUTH OF TODAY?"

DR. HOMER J. SMITH

Professor of Industrial Education, University of Minnesota

Reported by MILDRED PICKETT

Dr. Smith began his address by saying that guidance is a broad and stimulating field and indicating many of its phases. He then limited the discussion to the philosophy of guidance. Assuming that all teachers must be guidance workers, he spoke of a philosophy which they must have. This philosophy can be divided into three parts:

1. What shall we say to the community to justify our plans—parents, patrons and children.
2. What shall we keep saying to ourselves in order to remain consistent as we counsel?
3. What shall we say to youth?

His discussion then took up the public concern in individual, social and economic conditions as we find them today. By the foundations of democracy each individual must be allowed to develop to do his best. The social conditions of today with their unrest find millions of men working either above or beneath their abilities and understanding. But they must learn to experience happiness in their work so that it may carry into their homes, and create a happier social life. He showed that ecomonically people must be matched with their work, to maintain health, increase production, reduce waste, lessen turnover and thus insure prosperity.

In discussing the necessity of justification of youth guidance to the

public, Dr. Smith showed that because of the growing multiplicity of "work types" youth is faced with many thousand of work types and must be helped in choosing within their range of ability. We must recognize the lowering level of average ability because of the increasing masses in our schools. We can not expect that every student will become a "professional" man or a "white collared job" individual. They must go into a broader range of occupations and learn to be happy in the niches which fit their particular abilities. Parents expect the teachers to aid youth in this understanding.

Dr. Smith believes that teachers and guidance workers must agree on certain very definite principles. He says, "You can not guide anything which is not moving. No counselor can set out to guide at once. Only when a youth has been informed and inspired can we help him in occupational selection and this means that we must fill ourselves with knowledge of working opportunities, requirements, and conditions."

We as adults know that the average youth expects a place in the work life which he can never attain. Something must be done to make young people study a broader area of fields and to accept, perhaps, a lower view of work for life.

Interest in the individual whom we would counsel is important. We must realize the individual differences in aptitude and interests. The interests patterns of people are much more important than their intelligence ratings for guidance purposes. The interests persist, guidance aids him in interests. Dr. Smith gave many examples in our school work where a student because of interest in a subject does superior work in that subject. That is the pupil will "do" because he is interested. Interest patterns are therefore of utmost importance in guidance and counseling.

Dr. Smith gave a very tangible discussion of the third question in guidance work, "What must we say to youth?" He pointed out to us that guidance leaders must not continue so exclusively to use details of work types, which details may not be true when the youth enters the work field. With the growth and development of industry, there are so many changes each year that details change often. Guidance workers must work with generalities, then lead to experiments which will prove these generalities. They must use the same basis of thinking as the scientist who combines cases and particulars to arrive at generalities and principles.

In conclusion, Dr. Smith listed some of the generalities which can be used in guidance, but these must be changed from time to time and may not be accepted by all present.

1. "There is a close relationship between the learning period and the ultimate remuneration." For example an elevator girl can learn in a very short time how to operate her car. A doctor on the other

hand must study for years and must therefore be paid to balance the time when he was not earning.

2. "Occupations change people." There are not many people who make a dent in any occupation. There are not many Edisons. But occupations change people, modify their behavior, change their understanding.

3. "Promotion means change of work." Preparation for promotion comes through making necessary plans for additional and usually different tasks and responsibilities.

4. "White collar jobs become less attractive every year."

5. "Shorter work span." The working years for an individual are cut at both ends. Preparation for work takes longer and the quitting age limit has been cut materially.

6. "There is no overcrowding for well selected people." Individuals who are fitted and willing will be accepted in a field however large the competing group may be.

7. "Entering levels." There are three levels at which an individual may enter in industry. We should train youth to try to find the level at which he can enter—stop telling him that if he is prompt, courteous and industrious, he will become president of a corporation. Rather show him how it is better to make his choice as to the level he wishes to enter, prepare himself for the work, then add other qualities to his abilities, and he will become of invaluable significance to his employer.

Any teacher or guidance worker will find these generalities as given by Dr. Smith very valuable as a basis of their work with youth and will feel assured that they are not giving youth false impressions of what life holds for them.

Dr. Smith concluded his talk with this fitting remark, Emerson said "Happy is the man who has found his work." Let us add, "But blessed be he who has helped to find it."

THE AMERICAN DANCE GOES NATIVE

MARY JOSEPHINE SHELLY

Arts Division, Bennington College

INTRODUCTION

The dance is the most difficult art to talk about, because not only is it a non-verbal art, but alone among the arts it possesses no permanent form of recording itself. Moreover it is the newest art in America, and its growth has been very rapid and extremely centralized, the main scene of professional activity being New York. There is no array of classic works with which all good Americans are at least avowedly familiar to serve as the means of pointing a moral. Reference even to great classic dance works, certainly to the outstanding

contemporary ones, is of little avail. We have no common fund of experience in this art. It is necessary, therefore, to begin as best one can, at the beginning.

HISTORICAL PHASES

There is no need, with this audience, to do more than note that remote beginning in which dance, the oldest art of man, existed as the matrix out of which evolved all of the performing or theater arts—dance itself, drama, and music. Suffice to recognize the broad phases through which it has passed, from primitive ritual to the beginnings of the theater in the antique Greek dance; the slow accretion wherever societies of people existed, of the great communal base of folk dancing; the elaboration of the folk into the court dance; and from that, the development of the ballet with its high point in the middle of the eighteenth century.

This background provides the framework for seeing contemporary dancing: the folk dance with traditional forms passed from generation to generation; the social dance with improvisational forms in each period which take the direct imprint of the culture of that period; and the theater or art dance which is the fully developed form and which follows unpredictable cycles.

THE AMERICAN HERITAGE

The American heritage comprises a single purely indigenous form—the dance of the American Indian; one semi-indigenous form—the dance of the American Negro, molded by slavery from the primitive African dance; and the balance, the dances of Europe transplanted to the new world by colonizing and immigrant groups which formed the nation.

Three periods in the realization may be discerned: A period, roughly a century and a half up to about 1900, of transplantation and adaptation; a period of about twenty-five years during which drastic changes, an actual revolution, took place; and from about 1925 to the present day, a period of new beginnings and gradual consolidation during which, at long last, the American dance goes native.

The period of transplanting and adapting has in it many elements: The Indian dance which we have used only indirectly, the Negro dance which eventually colored our social dancing; the transplanted traditional folk dances of every European country; four main types of American country dancing—the Spanish-American dances of the Southwest which antedate our national history; the New England contra dance derived from France and England; the Kentucky running set derived from England, and the dances of the cowboy in which are fused these other strains. For social dancing, we borrowed and for the most part kept intact, the court and ballroom dances of France and England, a few from other countries. What theater dance we had

was meager and wholly adopted from the classic European ballet. To generalize about this period, these forms—vital in themselves—never penetrated deeply into our culture and we did little to enrich or enlarge an already established tradition and an already formed style.

The period of change remolded both social and theater dancing, not only in America but wherever dancing was sufficiently alive to receive the impact of the new forces. Four persons, all but one of them Americans, were the chief agents of the revolt: In the ballet, the Russian, Diaghilev; in the dance at large and in the foreshadowing of the modern dance, Isadora Duncan; in the social dance, Irene and Vernon Castle. Diaghilev did not come to America until 1916, but his influence preceded him. Isadora Duncan lived her mature life and died an expatriate, but it is in America that her influence has had its permanent effect. Irene and Vernon Castle were discovered in a Paris cafe, but it is in America that the style they originated has set going a trend which makes social dancing today a national pastime. Again to generalize, the center of gravity of world culture had already begun to shift to this country. We inherited the revolution in the dance, as in many other human enterprises, and set out to rebuild the most ancient of arts to the newest of purposes.

The period of new beginnings and consolidation marks the actual beginning of the modern conception of dancing and the rise of the first generation of American dance artists. In social dancing since 1925, dozens of styles have swept the country and been lost under a new wave of enthusiasm for a more recent vogue. This dancing has profoundly affected our music, appeared in the majority of our theaters, worked itself into our common speech and gesture. We seem to have no impulse to generate a folk dance in the strict sense of the term. We prefer the improvisational popular dancing to set traditional forms, and our social dancing is our folk expression.

In the theater dance, the dance art, there are three clear lines of growth—the rediscovery of the classic ballet, as nearly as it exists today; the attempt to redirect the ballet in terms of contemporary life and native material; and, most importantly for the long future, the evolution of a native American dance art.

THE MODERN AMERICAN DANCE

The only one of these developments to be considered here is the modern American dance, the theater dance of our period in this country. It exists today as a distinct part of our culture in two places—the theater and its equivalent, the concert hall; and the school. Literally the birthday of the American modern dance is a Sunday night in April, 1926, when Martha Graham, erstwhile solo dancer with the Denishawn company and briefly a featured dancer in an edition of the Greenwich Village Follies, engaged the Forty-fourth Street Theater in

New York City and gave a solo concert. Less than a year later, Doris Humphrey and Charles Weidman, having also left the shelter of the Denishawn company, followed suite. In 1931 Hanya Holm, a member of the first Wigman company in Germany, came presumably to establish a branch of the German school in New York, but actually to remain for good as the fourth member of a small group indeed which in a little over a decade has made permanent history.

This was a movement in an art born and brought up without benefit of anything history has recorded as patronage. The public, and the public's most universal and democratic agency, the school, is its patron and promises to continue to be. There have been no Otto Kahns of the American dance. It belongs to the period in which great wealth and its by-products of subsidy are, perhaps forever, over. But it belongs to the period also of renaissance in American art, in American culture as a whole, perhaps to a dangerously emphatic American nationalism.

At this moment, then, to slide over details and whole chapters (brief but intense) in the story, we are entering the second generation in an art which occupies somewhat the following practical position: In the professional world of the theater, an established group of three major dance companies, developed in their respective studios and performing each season in New York and usually on tour, recently as far afield as the West Coast, the base for the tours being in the main the colleges and universities across the country. Surrounding these, a growing number of young dancers and young dance companies spread across the country in most of the metropolitan centers, with a half dozen of young artists already recognized and responsible for carrying on the tradition into the second generation. In education, there is scarcely an American college or university of any size or importance in which some version of the modern American dance is not being taught, although there are a few high schools in the larger communities with highly organized school systems where the same situation does not prevail. And there are two salient facts about this educational development. At least two-thirds of it has taken place within five to seven years, and ninety-nine per cent of it is under the auspices of physical education. In the most literal sense of the word, education is the dominant agency for fostering and disseminating this art in this country. No exact parallel for this exists in the whole history of the arts.

Is the dance art education or physical education? Is the school a sound auspices for the introduction of a major form of expression into our culture? Will the early democratization of an art level down its achievement as an art, educating large numbers of people in it before it has established itself professionally; dissipate its energies and deform its style? These are at the moment issues for debate and speculation. Any final answers must await the slow process by which any new form of expression works out its destiny.

THE STRUCTURE OF THE ART

As a taking-off place for the demonstration which is to follow and which will far more effectively define the point, and as a summarizing section for this discussion, it seems pertinent to examine the actual structure of the modern American dance In its structure is exemplified the whole conception of dance as an art. The point of view of the American dancer is implicit in it.

First, it stands as an independent art, independent of music with which it has old and betimes stultifying kinship. Second, it finds its natural place of action in the theater, and hence seeks a place in its ancient character as a theater art along with drama and music. Third, in using the body as its instrument, it stresses fundamentally the inescapable humanness of that instrument; seeking to discipline the body through a wide variety of at present unstandardized techniques; exploring the mechanical possibilities inherent in the human organism; and while using the body as a body and not as a fanciful symbol, theatricalizing, which is to say formalizing, its action. Fourth, it treats movement, which is its medium, as a plastic substance susceptible of manipulation under definite laws and hence of organization into significant form through abstraction. Fifth, it regards form as the means of theatrical projection, and lays itself under obligation to discover and adhere to logic in its formalizations and if possible, to achieve inevitability. In respect to form, it is by nature an art both of space and time, and in this period primarily a group rather than a solo style. Sixth, in the content it selects, its purpose is valid and pertinent communication within the province of those things which may be danced. Seventh, in employing invariably a musical setting, it works for an organic relationship in which music neither dominates nor is submerged, but is congruent and complementary with that measure of independence possible in such a relationship. Lastly, in devising for itself a theatrical setting, it regards the organization of the space within the stage through the use of light and in instances the use of abstract forms, as an element of the whole choreography comparable in importance and potentiality to musical setting. Costume it regards likewise as an element of decor, primarily designed to enhance the body in action.

Some of the outstanding attributes of this style are the variety of personal styles and the absence of standardization among artists belonging to the same tradition; the everyday, realistic, highly contemporary character of its themes; the vigor and highly rhythmic quality of the movement; the constant experimentation natural to an evolving style; the limiting effect upon its theatrical resources of the precarious economic position it occupies.

CONCLUSION

As an art, the dance in America in our times possesses the greatest freedom to function as a prime mode of contemporary expression of any of the arts active in our culture. This promise it possesses by reason of its nature as an art and its history as an American art.

As education, it possesses, in addition to all of the attributes of any art, the unique attribute of being also a vigorous physical activity. And hence, coupled with its freedom from obligation to keep alive through recapitulation a classic repertory of works, it can most nearly engage in a single mode of action, the whole human being in ways of his own devising.

These are its strengths and its assets for our purposes. Its weaknesses, over and above the obvious vulnerability to being ignored or misconstrued of a newcomer among the arts, are that it is a nonverbal and at the same time a theater art in a world dominantly verbal; and an art of the body and of physical action in a world still suspicious of the flesh and one in which physical action has been largely superseded by mechanical means for achieving the same ends more quickly and more efficiently.

Inasmuch as those things with which we describe the nature of the "good life" prevail, the dance is likely to survive and prosper. Inasmuch as the reverse shall come to be true, the dance, together with play and all arts, will shrivel and cease to move.

Miss Shelly's address was followed by a "Dance Demonstration" by a group of students of Wayne University, Detroit, Michigan, directed by Ruth Murray, Assistant Professor of Health Education, Wayne University.

AMERICAN PAINTING

A DISCUSSION BETWEEN

THOMAS H. BENTON, *Painter, Kansas City, Missouri,*

AND HIS AUDIENCE

Reported by BEATRICE L. HARRIS

*" . . . he has painted our capitalistic America and the America of the pioneer and the individualist,—its history and current phenomena, all of which he knows and understands. The rushing energy of America, the strength and vulgarity, the collective psychology are embodied in his art. The subordination of artistic tradition to actual experience with American life has enabled Benton to create the outstanding American style, perhaps the only style."

Mr. Benton said: "Instead of giving a prepared paper in which I would place before you in terms of my own thinking, some of the questions and problems concerning American art about which you

* Craven, Frank. *Modern Art.* New York. Simon and Schuster, 1934.

already have some very definite feelings, suppose we make this hour a period of questions and answers. A time in which you, the audience, question me, the painter, about our American art. Though there are those among you who will not agree, I still believe . . . . America offers more possibilities in the field of theme to her artists than any country in the world and it is high time that native painters quit emulating our collectors by playing the weathercock to European breezes.

"What then, is there about American painting, you as artists, teachers and lay folk would like to talk over with me, an American painter?"

Audience: Mr. Benton, what is the basis for distortion?

Mr. Benton: Art is form, a descriptive sentence that tells through emphasis that which the artist feels and thinks. A good sentence must have pertinent content, logical sequence and selection for clearness that points up some parts and lessens others. When selection for clearness places more emphasis on one part than on another part, distortion comes in. Making form in painting is the same as in writing and the basis for distortion comes from the artist's concept of logical sequence, selection for clearness and organization of pertinent content that places emphasis in one place and takes it from another. . . . And as I said in my article—FORM AND THE SUBJECT—"the true character of the relation between form and experience lies in seeing that significance in form can never be merely a transfer of experience to an object."

Audience: What is distortion?

Mr. Benton: New forms that have not been accepted.

Audience: Mr. Benton, why did you start with the human figure out of which you made form?

Mr. Benton: It seems to me you are asking two very different questions at one and the same time, therefore, I shall answer in two separate parts.

First, the question concerning the making of form. Form to me can be made out of anything. To create form one does not necessarily have to start with a definite object as the human figure. You can develop form by using anything because—form should meet the exigencies of events and cease to distract meaning for the sake of trivial pattern and pretty surfaces.

Second, why did I start with the human figure? The interest in the human figure is greater than in anything else. We ourselves are human and therefore understand the reactions through which the emotional pattern within is released. This in itself creates interest, deeper appreciation and keener understanding. Also, the human figure is flexible and much can be done with it. It is obvious that the emotional appeal is greater and so allows for more challenge, and challenge is the painter's modeling tool.

Audience: Mr. Benton, how important do you feel the study of the forms and concepts of the past is and what influence will such study exert on the present American art forms?

Mr. Benton: We hear a great deal about American art forms and the influence, both good and bad, a study of the past has on them. To me, it is essential to know and appreciate art forms of the past in order to understand the present. These forms represent a degree of living and thinking of peoples and as such are indeed important to our age. Artists learn to do by referring to what has gone before and a truly good artist must of necessity have all possible knowledge at his finger tips. In this capacity the past is an integral part of the life of the artist of the present, a ready reference which he needs to know.

To recognize the past of American art is only to recognize the past of European art. The one is a component part of the other and cannot be separated. Nor would we want to feel the need for separating them, for together they emerged a definite part of the plan of things of a certain era. But the tendency of many art students of great potential powers to study abroad, accept without much reserve the concepts and patterns of another world and return to America under the impact of an entirely different environment and attempt original painting by utilizing these learned concepts and patterns is regrettable. Under the stress of new environment the learned concepts and patterns of a foreign world do not fit. Hence, today we have less than ten per cent of truly original American painting happening.

Original art forms must come out of environment interests. They must spring from an intimate knowledge of the ways and habits of people and be expressive of direct experience which, because of marked individuality, cannot be warped into old patterns. This intimate knowing and feeling effects the artist's perception and creates his form. And, American art forms, like art forms of all other ages and periods, can grow only when it refers to the environment in the American scene. Each time in the past when American art forms had a good start and were beginning to blossom forth, a new influx of students from abroad took place and stopped the movement because their frame of reference became predominant. Since the war, however, things have changed. We seem to have lost that deep reverence for the superiority of the European mind and are beginning to realize that they neither think nor feel as we do. Just the fact that you are gathered here in an Art convention discussing the American art problem shows that something is happening here.

Audience: Mr. Benton, do you think your murals caused any political situation?

Mr. Benton: I cannot be sure my murals effected the political

situation in any way, but of one thing I am certain—the political situation effected my murals.

Mr. Zorak: Do you believe that the Federal Government has greatly aided art?

Mr. Benton: Yes, definitely so!

Mr. Zorak: Mr. Benton, do you believe the Federal Arts Project is "truly the greatest cultural development in American history?"

Mr. Benton: I most certainly do! The Federal Arts Projects have spread interest among all classes. That they argue about their worth is in itself stimulating. Never before have we had the populace so aware of the arts and their rightful place in our cultural pattern today. Though much of the product leans toward the conventional and is not too good—still out of all that has happened, much of great value has come.

Audience: Where do you think a promising student should study?

Mr. Benton: That is easy! Send him to the Kansas City Art Museum.

Audience: What relation do you feel El Greco has to the present scheme of things?

Mr. Benton: The modern world is nervous, rapid, moving, and El Greco seems to have expressed these very elements in some of his work.

Audience: In mural painting how far should an artist remain independent of the architecture related to the space he is painting?

Mr. Benton: The artist should make his design conform to what the architect has placed there. Often this means a change in the design so the painting will meet the existent architectural structure. Few buildings were ever planned for mural decoration so it is essential for the artist to conform to the space he has been assigned. Let us hope that some day architects will so conceive their plans that suitable space for mural decoration will be as integral a part of the architect's design as steel and glass are today.

WHY SCULPTURE

WILLIAM ZORACH,
Sculptor and Painter, New York City
Reported by BEATRICE L. HARRIS

*" . . . Zorach's is a deeply human art. Its leading characteristic is a remarkable harmony between spontaneity and design. It has style but is never stylized. Like all contemporary art that is truly alive it establishes a living continuity between tradition and today."

When we say "Why Sculpture" two points of view come to mind—one the artist's, the other the public's. We all know that public in-

* Cahill, Holger; Barr, Alfred H., Jr. *Art in America.* New York. Reynal and Hitchcock, 1934.

terest and taste for and in the arts has in the past few years taken on a more serious attitude of understanding and appreciation. This, I believe, is due in no small measure to the Federal Arts Projects which is, as I have said before, "truly the greatest cultural development in American history." Yet knowing and feeling as I do about this I am still unable to explain what sculpture means to this vast body of people called the public, yet I could define what it should mean. Instead, however, I am going to try and tell you what sculpture means to me, an artist. The question, "Why Sculpture," makes we want to ask—Why Music, Why Painting, Why the Theater, Why Shakespeare, Why Michelangelo? Isn't it because all these are art and art is life? To me art is more than life. It is "My Life" and if I could not live music, painting, sculpture I could not live at all. I would die. When in my work, my travel, my teaching, my living I meet a person who loves art and I recognize that person from a pretender or one who does not love art at all, I am so amazed and delighted that *that* person becomes very close to me. So in the point of view of the artist, unless sculpture means so much to you that you could not live unless you expressed yourself through it, there is no valid reason for doing sculpture at all.

When talking to students with factual training of structure, anatomy, design, etc., I always try to instill the idea that art is a language and in order to express themselves clearly and profoundly they have to develop that language. In fact they must develop that language to a point where they will have tremendous control over its means and its forms. To do this it is essential to have something to say, a desire to say it, and a means or way of saying it. In school, for instance—I hope you will forgive me for talking to you this way but through these experiences I can make myself much clearer—we put up a model for study. Sometimes that model inspires us but in most cases it does not. It does not inspire us usually because we have put up something artificial for stimulation and artificial stimulation seldom fires the creative urge within. Yet through such study certain development of the art language takes place which gives a student a power over his material for later use. Such procedure in a school, therefore, is perfectly legitimate. But later on, when that student is no longer in school and regretfully a great many students as well as a great many sculptors never go beyond that school point of view, the creation of a piece of work happens because some person or thing out of our life's experiences means so much to us that we have to express it in permanent form. Existent within is a great love for that thing. A love so great, in fact, that one must find expression for it and joy and satisfaction through it. Such to me is true inspiration. The kind of inspiration that can only come out of experience. The kind of inspiration no amount of artificial stimulation can elicit. It

is this love, this joy, this satisfaction one has felt that develops the urge to create or re-create the beauty, the joy, the ecstasy which one has felt. This to me expresses what we mean by the true creative urge for it is of that person in response to the life about. And because it is of and in response to life it expresses itself freely, directly, reflecting through its form the creative powers of the artist.

If we believe at all in life, in God or in the Power of the Universe, we know there exists this cosmic force or power and such force or power is creation. For did not God "Create the Heavens and the Earth,"—this Universe divine shrouded in mystery which we cannot penetrate? And though there does exist this impregnable something which we do not understand, there is within this Universe everything, anything—there is all. All is there for us to find. It is big because what there is, is so great yet what we find is so small in comparison. However, there does exist the realization that there is this creative force and because of this realization we know there is engendered within the being of every creative artist a gramentary spark. A spark which, when fired by imagination, springs into an overpowering desire to do. It is this desire to put into some permanent form the emotional reaction toward the harmony, the joy, the rhythm of life that creates beauty. Every artist is charged with this flame and if he is a real artist his work will discharge this power. The joy of the artist is his release—the calm he attains in communion with that metaphysical force of clay, earth, stone—the elemental compound.

So often I am asked, how does a sculptor arrive at that vision and register it? And in response I usually say, arriving at that vision requires much from the artist. First, he must see and understand that sculpture expresses life more strongly, intently, and reverently when it abstracts all that is not essential to the design and leaves the most simple, fundamental form. He must see and understand that life and everything in life has a basic pattern and design and essentially his aim is to catch that pattern, that design. This is not always easy for when an artist is inspired by something, gets a vision, that vision or inspiration is very fleeting. The more the artist looks at the object the more blurred becomes the inspiration. How, then, can an artist see quickly, yet simply that design, that pattern? Usually the simple, basic pattern is found in the silhouette. The type of silhouette that not only reflects pattern but the kind of pattern that flows in all directions, relating the large or small areas of this or that well-related or sharply contrasted shapes, revealing in this very relationship a lovely movement of one form into another. For as the stone upon which the artist registers the inspiration shrinks the form expands and functions rhythmically. So the arriving at that vision and registering it is as Rodin has said, "if we would slice a head into thousands of

slices the thinness of a hair-line or piece of paper and put them together we would arrive at a constructive piece of sculpture."

Apart from the basic principles of structure, form, rhythm, etc., there is the emotional and romantic appeal that any art has. Too, there is the illusion, that intangible something that is so subtle yet so important. To grasp, to convey that intangible something the placing, setting, lighting of a piece of sculpture is of special importance, otherwise there is no illusion, no respect, no dignity for the thing created. When people come into my studio, I have often heard them say, "There is a great eternal calm in your work." My wife has said, "Yes, for a nervous man his work is remarkably calm." My answer has always been, "When I am working I am always calm. It is only when I am not working and when I am harassed by the thousand and one little things that have nothing to do with sculpture that I am nervous." Calmness is an outward reflection of an inward release. In music there is this mysterious release—this realization. I get it from music. Others must get it in another way through sculpture, another kind of release. I have seen it in the nervous trembling, the desire of some one to touch and free the form in the finger-tips. That is why there should be museums where things could be touched and handled. The sculptor, of course, has this feeling highly developed through the eye very much as the composer can hear his music by reading it by sight. The music is in his head as the lines, masses and forms are in the sculptor's head. Those who have this love of sculpture must get this release through the beauty of form not as a reproduction of nature but as a form perfected and realized in itself and charged with emotional content. There is such a thing as realization in art not realized in the same sense of perfected but realized in expression. When an artist cannot obtain this realization then he attempts perfection and perfection is often synonymous with sterility. This may seem strange but it is true.

In conclusion may I give several reasons for "Why Sculpture" from the artists point of view—

First—the relationship of sculpture to the idea.

In music, literature or the dance there is a progression of the idea through various stages. In sculpture the idea is present at once. Artists are continually trying to get outside of the possibilities of their medium but usually without success. An artist creates a sculptural form not only for his own satisfaction but because instinctively he wants to bring the beauty of form to large numbers of people for present and future generations.

Second—the relationship of sculpture to the theme.

How far and to what extent, if at all, is a sculpture restricted in his choice of theme? In regards to this I would say that the sculpture

is restricted to ideas that not only fit his medium but also his idea, his concept. The theme of these ideas can be the same as those expressed in music, literature, painting or the dance.

Third—the relationship of sculpture to proportion.

One of the most important things in sculpture is to get a great and interesting set of proportions, that is, to create architecturally an arrangement of design of unsuual beauty of proportions. Proportion—not realistically but arbitrarily. Basically that makes the difference between a work of art and something that is simply a study of a model. Strange to say this concept seems to be a basic tenet in nature's growth and development whether man, animal or plant. It is something that could be called the creative design principle inherent in nature.

Fourth—the relationship of sculpture and life.

A good piece of sculpture has to be alive. Alive with a living rhythm and charged with an emotional content not just a beautifully executed and perfected form. No matter how perfect the form it is just a mechanical object if it does not discharge this living quality. The greatest sculpture is that which is a highly developed form with this living content.

Fifth—the relationship of sculpture and architecture.

Sculpture has a definite relationship to the architecture of a country.

A combination of a good architect and a good sculptor could create a wonder of artistic beauty. But, sad to say, this combination is seldom if ever found. In the future I am sure there is going to be a greater and closer collaboration between the architect, sculpture, and mural painter at the very conception of a project instead of the usual arrangement where the sculptor and mural painter are called in to decorate a few niches after a building has been completed. For me, this integration of painting, sculpture, architecture, landscape gardening and civic planning is the hope of the future of American art.

Sixth—the relationship of sculpture and the setting.

Sculpture belongs in its natural setting, out-of-doors, in parks or public places where it can be reached by the greatest number of people. If you would ask, "Are sculptors influenced by public taste?" I would say, "No sculptor of integrity and honesty would allow public taste to influence his work because public taste has always been sadly misdirected and therefore has remained at a very low level." It is the artist's hope that through government sponsorship and the revival of private sponsorship that works of art will become so essential to the living of the people that the public taste will reach a higher level. Personally, I believe that permanently sponsored gov-

ernment arts projects, intelligently administered would guarantee the continuation of this great awakening and development of artistic taste in the American public.

Seventh—the relationship of sculpture and our lives.

Sculpture should play a very important part in our lives. In fact all the arts have a civilizing influence. The artist is the instrument expressing humanities, ideals, and aspirations and his art is putting those ideals into permanent form for present and future generations. The history of art reveals the influence of social and economic forces upon art expression making art forms very expressive of the particular period in which they developed. At the same time, I feel, that great art transcends all periods and has an eternal and universal appeal.

Eighth—the relationship of sculpture and the public.

Sculptural form when real is a growth out of ones life together with the forms and rhythm which an artist develops—not just that form that touches the surface of things. In other words, a great work of art is an autobiographical reflection of the man and his period. Eternally there is the question of whether sculptors are interested in the public or only in this creative expression. Here I would say—all artists are interested in the public as an audience. Personally I am much more interested in having my work in some public place where masses of people can enjoy it than hidden away in some private collection. Sculpture is an art that is very elevating. Its emotional reaction is very closely related to the kind of exaltation one gets from grand music and should be in those places where the greatest number of people are apt to gather. Sculpture is very closely related to the people and their way of living and thinking closely related to sculpture.

"THE PROGRESSIVE WORKSHOP IDEA"

FREDERICK REDEFER

Teachers of the arts have been very interested in the progressive education movement because of its closely related activities to our work. Dr. Redefer talked to us on the part art is playing in this movement—particularly its place in the workshop idea. In the following paragraphs, I have attempted to cover his discussion of the workshops and their value to us.

The progressive education movement and the Progressive Education Association is deeply indebted to the arts and the artists. From the arts we have learned much. From the artist we have gratefully received advice and criticism. Our philosophy has been enriched by them and our hope is that in some way progressive education can

make a modest contribution to that all inclusive art—"the art of living"—in which all aspects of life are skilfully blended.

Those who have followed the progressive education movement are aware of what stress, what emphasis has been placed on the arts from its very early beginnings. Early schools stressed the value of art experiences—in painting, modeling, dancing and singing. Such experiences were given equal rank with the time honored three R's, in the desire to change our school work to make it more meaningful to the child.

We became interested in the arts for young people. Arts were the media which could develop the individual. It gave a chance for "creative expression." This led to a larger movement of changing our entire school curriculum.

As schools and teachers bacame aware that it was human beings, individuals, whom they were teaching—they resorted to many interesting devices—mid-year promotions, individualized instruction, etc. This led to various plans—Winnetka Plan, Dalton Plan, Morrison Plan. The arts took up correlation with the social sciences—so called integration. The children drew Eskimos and painted murals of transportation. Courses of study were literally chopped into bits. Thus we became "rebels" in the educational field.

It was necessary to go through these periods "feeling and finding a better way." A way of educating boys and girls as human beings, individuals. These periods are "plateaus in our learning curve." Some educators are still looking for devices.

The growth in the arts has been so thrilling—departing from the devices, schemes, teachings, techniques, and methods.

Developing a fundamental philosophy of education, a better way to educate boys and girls to live life.

These trends in education and a synthysis of something larger to be attained. We are working out a fundamental philosophy. The children learn by doing. We hope to break down devices and through creative education educate our boys and girls as individuals of society.

One of the latter experiments of the Progressive Education Association is the summer workshop. Four years ago there were started thirty experimental schools having no qualitative requirements. Immediately arose a teacher problem. The teachers in these schools needed help and the colleges were not able to give it to them. They wanted to work in their individual problems—avoid courses, credits, hours, lectures. The first "workshop" consisted of fifteen teachers from the experimental schools with instructors to help, not to give their own answers to the problems discussed.

Three characteristics of the workshop have developed:

1. Concern for human beings as such—a concern for human values (staff and students are one and the same).

2. Concern in helping the individual, the program is flexible—to meet his needs, his problems—has a breadth of understanding.
3. Bringing to bear on any individual problem all information on that problem.

The experience of one member of the staff of a workship is interesting. He was a professor who wished to follow the lecture method. After his first lecture he asked for any question and was surprised to get none. The next day the same thing occurred. Realizing that something was wrong, he asked the group for criticisms and found an interesting discussion developing. This he had been unable to get from his method of giving them the answers. Informality is the keynote of the whole organization—they must avoid requirements.

What place have the arts in the Workshops? At first the arts group were set aside as something apart. This has been overcome and the greatest value which the art groups have gained has come from their association with other groups. By keeping the workshop open—free from restrictions—teachers can experience and develop in new fields. Many of them find art in some form fills a much felt need—a vital part of their growth in understanding.

"We are trying to bring arts into the learning fields of education, into the way of living. We hope to develop a way of living."

THE ARTS IN THE SCHOOLS OF TOMORROW

DR. HAROLD RUGG

Professor of Education, Teachers College, Columbia University, New York City

Resumé by M. Leona Carroll

It is not only the visual arts which should be our concern for future schools; but the arts in that larger concept which embodies the life and civilization of the people. That is the matrix of the subject. Thus Dr. Harold Rugg defined the scope of his subject, "The Arts in the Schools of Tomorrow." The arts suggest a truly total range of materials which the human being can use in learning to live; every medium of expression he can employ; all of movement in the dance, the theater arts as well as the verbal and the visual arts. They involve the utilization of all materials and processes. Fortunately, in some schools, the arts are occupying one-third to one-half of the school program. No doubt that will be the future of many schools.

The arts embracing the utilization of all materials must not be considered as something added to our lives for the purpose of enrichment; but rather as that which is as necessary to the fullest growth of youth

as the intellectual pursuits, materials of the physical and natural sciences. They are the result of the process of mere thousands of years; while the arts are natural processes, primitive to man; therefore necessary.

The schools of today are in a period of transition from one state or era, the Victorian just past, to a new one. At the present time transition is evident in every activity. There is evidence of the first day of industrialism in the orgy of construction, the exploitation, the expansion and breakdown also. That was a period when architecture and letters ousted the creative arts. Sheldon Cheney says the artists of the immediate past were pickers and choosers of older forms. They were eclectics, cultural repeaters. Creative artists could not live in such an exploited society.

Those first stages passed at the turn of the century, and out of them emerged a group of fully creative artists—writers, poets, playwrights, painters, a pioneer architect, a great dancer. There were Sullivan, Duncan, Stieglitz, O'Neill, Jones, Frank, Brooks, Masters, Lindsay, Homer, Henri, Marin, O'Keefe, Benton, Bellows and others. They may be considered pioneers of the new era. They forsook the stereotyped classic pattern; created an American ideal. Each produced a true expression of his own personal interest. In a society of imitation nothing could be more difficult. Unlike their fathers who inherited patterns of thought, took thought of others, they were faced with a problem to design, not only a new social system but our lives to fit a new life. That is really the one American problem.

The John Dewey Society set out to find a solution to the American problem. They saw the need to bring forth on this continent some form of cooperative system for economic abundance, democratic behavior and integrity of expression. Their recent work, "Education in a Democracy," is really a document of potentialities. How to achieve integrity of expression in a world of widespread hypocrisy is a most important phase of the problem. The goal, creative expression, means the fullest development of the personality, heightened appreciation of beauty, and the fullest expression of self. Mr. Adams saw the goal of life and education as a process, a way of life that will enable each individual to rise to the highest stature, and give the fullest unrestricted personal expression.

Truly desirable would be the social order which would stimulate each one to say what he has thought of himself in his own way. To express creatively what one sees of one's life, own personality, imagined conception of life through words, a book. is the most adequate personal expression. That is the matrix of the new education. It is like pouring education into the mould of culture. The artist and teacher must use the arts as the media of educational development. What can they become in the next twenty years?

The results of the eight-year experiment were discouraging in that the facilities for the arts in the schools were found to be so limited. However, there is compensation in the knowledge that some groups and individuals are working along the new lines of thought herewith suggested; a few teachers and practicing artists who have insight and the ability of leadership. There is Montgomery in ceramics, Baggs at Columbus and Miss Murray in the modern dance. There is the wonderful experiment at Bennington where all the arts are being drawn together but developed in their respective autonomy. There is Shelley and the theater workshop for children in New York; and Charlotte Carpenning at the Goodman Theater in Chicago, where they write for creative expression and watch the product working. Of the industrial designers, Norman Bel Geddes is one of several. The Art Center School of Los Angeles and the Columbia Graduate School of Design are two of several schools developing a creative program.

If you study these groups what hint can they give you? (1) No one scheme will be the pattern in the new school. The program is not a pattern for duplication. There may be possibly twenty or forty arrangements of materials in the so-called arts, any one of which will produce a creative product. (2) Irrespective of the others, each will be used in two ways: (*a*) Each will have separate autonomy, distinct boundaries; for example, theater arts and speech arts. They should have a studio at least where all materials that the imagination can collect may be assembled. (*b*) Each will exist in its own right in the curriculum. There should be time enough to make plans for the creative product in order to receive the student and give adequate help; enough time for the group teacher to have the opportunity to bring in creative work.

To build up the idea of an organic outlook on life, we must be grounded, rooted in the organic concept. Laboratory physiologists have documented general behavior for the past seventy-five years. The educators, Pierce, James and Dewey, have laid bare the organic nature of experience. All progressive living is accomplished in that way. Anthropologists, social psychologists, economists, political scientists, all saw concept of general behavior in relation to the organic whole. In our time artist-teachers are exploring with children to find concept of self. Artists, poets, novelists, craftsmen, industrial designers must see man as an artist, as an organic form if they will preserve integrity of expression.

The organic program cannot be cut up into bits. There must be a fusion of materials, processes, teachers, all socially cooperating staff. That does not mean absorption of art around core curriculum. The entire study of life should be the goal. There are an infinite number of ways to do this. One example may be an integration of the social sciences with the theater arts.

Our task is to come back to the experimentalists who are working with the new organization of materials, ideas. To the ceramist, scientific investigations of technological possibilities are numerous. The basic need is imagination. Build with the children. Out of this will come tremendous stimulation. Watch industrial designers like Weber or the project method in Pasadena where it is possible to learn while working on an actual job.

The industrial designer will be the key person on the staff of tomorrow. However, the Bauhaus method, though of the new order, may not prove to be the right way; because, European leadership may carry further the slavish imitation we have been striving to throw off. Gordon Craig's experiments in the theater are the nearest approximation of an organic personality through which may pass all the arts. There is no single example where the whole range of expression is fused into one great scheme of education.

The second important phase of the problem is experience with media which means dramatization of ideas. That constitutes what the school regards the theater. Such experience gives increasing bodily control. The organization of ideas develops a true appreciation of the arts. Perhaps four or five areas of experimentation may be developed out of fifteen or twenty—philosophy, creative music, the theater, graphic and plastic arts.

The artist's job then is to clarify the group of materials in order to form a concept of the whole and portray it in some objective way. He must see clearly that which makes it a unit; then say it, write it down or express it in some other way. Build a program of living.

The majority of artists for the last fifty years have struggled to find an answer to the question: "What is it that determines the life and progress of the new school?" The aim should be to find the function of the product in the whole life. Ask these questions: "Is it needed?" "Does it belong?" Keep foremost the central concept of the artist's individuality in the process of organizing the imagination, conceptions and expressions.

Almost fifty years have passed since Dewey, Parker in Chicago and Eliot in Massachusetts began their work. One great step has been taken in an age of almost hectic improvisation. We are just on the verge of taking another great step, the designing of an organic form.

Isadora Duncan saw America dancing when she read Walt Whitman's "I Hear America Singing." That vision, upward, moving, powerful, possessing a beauty and strength which no civilization has ever known, is a challenge to bring forth on this continent some form of cooperative democratic behavior and an integrity of expression.

ART SESSION

Reported by Pauline Johnson

SCULPTURE FOR ADOLESCENTS—A FORCEFUL FORM OF EXPRESSION

William Zorach
Sculptor, New York City

Thirty years ago, upon my arrival from Paris, I worked with a small group of children on the East Side at the Educational Alliance. I felt I could learn from the children and free myself from academic traditions at the same time. The work of the children interested me much, especially since I had a little boy and girl of my own.

The Country-City-School had just been organized and I worked with the children there. I gave them huge sheets of paper and lots of paint. Tiny children made scenery that covered the whole floor. We got amazing results and I saved them for many years.

My method with children is to treat them in the same way a real artist is treated. Never criticize. Try to draw out of them the expressions inately those of a child. The whole period is one of freedom. Freedom is very valuable up to a certain point. Progressive ideas and freedom—leaving children alone—should not be misinterpreted. It does not mean looseness and indifference of problems, letting pupils alone to muddle along, but it should mean intelligent direction.

Up to adolescence, children are perfectly free, but after that they become critical of their own work. They must get some technical and formal training then. This is when the apprentice period begins. Up to the age of 15, leave the child alone to find himself and do not impose ideas and techniques on him. Knowledge of technic, color, form, etc., are very essential later. When you try to impose upon a child a formal technic you paralyze his abilities. It is better to talk and explain processes and ideas to pupils and let them alone to find their own way and make their own interpretation, than to show them how you would do it.

What is art—is a very elusive quality. Very few people have the qualities of genius. Even genius needs intelligent direction—and *not* academic direction. Those who don't have the personal quality and charm in their work need definite direction. Those who have a natural heritage should be encouraged to continue to develop their own powers.

Give children clay—and go about it the same way the artist does. When I work I have a form or an idea, or I feel my way. I develop that thing as far as I can and then stop. We should give young people very definite things to do, a definite problem. When I have a problem,

like a mural or set for a play, I go into the ideas of creating that job just as I would if the problem were my own, and I go all over the ideas, research and material with the student, explaining to them just how I would go about doing it myself were I faced with the problem myself.

In the case of a mural I begin by having them make a thorough research of all the ideas involved from life and from history, realistic and fanciful. I have them all make many sketches. I treat them as if they were apprentices under me in a shop. After all the sketches are submitted to me, we go over all of them and pick the best and most interested and capable pupils and I show them how to arrange, compose and balance their various elements, on the blackboard, and then let them go ahead. And I am in only once a week or so and confer with them on color, design and help them out of difficulties when they get stuck.

With young children from the ages of 7 to 10, I do less of this. I stress keeping colors clean, how to use their brushes, what colors to mix, balance, design, and later on dimension and depth. I answer any question they ask, treating them on the basis of an equal, and talking to them about art just as I would to any artist.

In any problem I stress tools. The handling of tools, sharpening of tools, care of tools, care of paints, overcoming fears; when mistakes have been made, trying to be very patient and at the same time never evading a problem and insisting upon seeing it through.

So much is a matter of the personal, peculiar qualities of the individual. Treat him as an artist. It's a subtle thing—handling the artist. Just because a person has talent is no sign he will become a great artist. Sometimes people who reveal little ability or talent develop into great artists. A great deal goes on between the revealing of talent and its ultimate development.

I worked with a group of girls at Rosemary Hall, Greenwich, Conn., a very formal school, and got wonderful results with the younger children. They wanted me to try the same thing with the older children and gave me a class every fifty minutes with five minutes between. I tried the progressive system, but couldn't get into the imaginative or peaceful state of mind in that rush. I had to start them in formal drawing instead.

In working with clay there should be definite procedure—a study of pottery, glazes, etc. This should relate with the periods of history and other studies. Every school should have a kiln. Children should learn to make molds.

One of the greatest faults of progressive education is the fact that the teachers are not trained. Someone like myself should be training the teachers rather than teaching the children directly.

Discussion which followed the talk:

Question. Have your methods ever cramped originality in a child?

Answer. I let a child alone and watch him and study him intelligently. He has a problem and he must work it out. Children are the happiest people in the world if given a chance to express themselves.

Question. What do you do with a talented child?

Answer. I do not project myself into the child. I guide him. Children know I am an artist and not just a teacher—so they respect me. They need a living contact with art. A living contact with the world outside is essential. The artist can not, however, take the place of the teacher. He can only guide.

Question. How do you make the transition of the young child from the creative to the technical stage?

Answer. That still can not be answered. My own daughter was untaught in art schools and her work is fresh and free. People go to art schools to learn how to make a living rather than wait to develop. Some teachers say the wrong thing to a child. Early impressions are very important. Try to make a human being out of a child rather than pigeon-hole him. I have fought off commercialism all my life. However, I began that way. If you want to go commercial, all right, but don't call it art. The minute you do, you destroy it.

DESIGN AS A FUNCTIONAL FORCE IN A COLLEGE COMMUNITY

Lydia Siedschlag,

Chairman Art Department, Western State Teachers College, Kalamazoo, Michigan

Design as a functional force in a college community is exemplified by a new building on Western Teachers College Campus. This combination dormitory and union building is U-shaped, one wing, the union portion, and the other the girls' dormitory, housing 110 girls. The connecting unit contains the dining rooms and service parts. The questions asked in furnishing this building were somewhat like those we asked ourselves when we were planning the building itself. For what is the room to be used? By whom? What happens in this room—in the day time, in the evening? And then, what furniture will best serve our needs to make this room most useful to the occupants? What atmosphere do we wish to create? How will we obtain unity in our furniture, draperies, curtains, lights, etc.?

We approached our problem by talking with the students, asking them what they considered essentials in student rooms, recreation rooms, community rooms, etc. Very good suggestions came from them and many were incorporated, although some were almost too good. For example, one student in planning the student room made a working drawing that worked, containing an over-bed table which would adjust to convenient height for use to study in bed. It clamped

against the wall when not in use. The suggestion that breakfast might be served in bed accompanied the drawing. But this feature seemed a drawback for a dormitory rather than an asset.

In deciding what was to go in each room and bearing in mind that these rooms related to each other, we stated our problem. Student rooms, for instance, were small. The building was a self-liquidating proposition and in a room 12 by 15 feet two girls were to live a school year. They needed ample closet space with provision made for towel racks, shoe racks, shelves, hooks and rod. They needed storage space for rackets, boxes, shoes, galoshes, umbrellas. They needed desks with ample working space, drawers and filing space for papers, illustrative materials peculiar to teacher training institutions. They needed good light and book shelves and a place to sleep. With our needs clearly in mind, we so planned our room that two closets 3½ by 4 feet were taken off each side of the entrance. The wall of each closet facing the room had built-in book shelves about 3 feet square, large enough to contain such things students might bring from home—small radio, clock, bullet light, bibilots and photographs—besides books which would accumulate. The bed, equipped with cupboard space underneath, fitted directly under these book shelves and made a unit with them. Chests, simple in design but varying in stain and finish and hardware, provided storage for clothes. Unframed mirrors above mounted on masonite bordered on the ends with 4-inch strips of ¼-inch cork, gave a place to pin schedules, calendars, camera shots, dance programs and the like. Larger framed pictures might be hung from a concealed molding placed in the plaster eye-level high. The double desk contained two files, two large, long drawers and typewriter shelves. The working space was 3 by 4 feet. Placed even with the tiled window sill, it gave excellent light for working. Two posture chairs completed the furniture in the room.

Color notes in the rooms were established by beautiful hand-blocked or hand-appliqued curtains and bedspreads furnished by the PWA Handicraft Project in Milwaukee, under Miss Ulricht's supervision. Fabrikoid seats in the chairs, pottery lamps, and painted book shelves repeated the color note.

There are no two rooms exactly alike, although the furniture design is the same for all rooms, but different finishes, hardware, color and pattern give a surprisingly different look to each room.

Our one large drawing room was built around two Sixteenth century Persian tiles the school owned. These were lovely in color, blue-green predominating. So the fireplace opposite was built of blue-green Pewabic tile. A built-up patterned carpet in blue-green lockweave established movement between the tiles and the fireplace. High value blue-green and silvery curtains against light blue-green walls continued the clear color note. Coral circular sofas filled the semi-circular bay

windows. We were fortunate to find furniture manufacturers interested in our needs and who lent themselves wholeheartedly to building the kind of furniture we wanted. Here again, in stating our problem, we found that we needed to seat over one hundred people for house meetings, musicals, receptions, teas, and other gatherings. Our circular sofas conveniently and economically afforded seating space for many, and to give us more room we had circular coffee tables made which inverted over fabrikoid cushions, three in number, which were useful to sit on for informal gatherings such as class meetings. Two console tables, decorative and useful when placed against the wall, were further useful when placed opposite each other against the large circular center table and made an extended tea table. Urns on the console tables left the center free for food, silver and decorations.

Fortunately, we had very little money to spend. But even if we had had a larger budget, our furniture would have remained very simple. Dining rooms presented no problems since tables and chairs only were essentials. But we did try to make our tables more useful than just to eat from. Shelves 5 feet deep, high enough to clear the knees and adequate to place gloves, purses and books, were added to the cafeteria tables. Philippine mahogany in the woodwork determined the color of the cafeteria furniture, although we would have preferred birch woodwork, which would have allowed greater choice of color.

The faculty dining room furniture was done in bleached mahogany and sun tan maple. Square tables and long tables twice the length of the square ones made it possible to have interesting combinations. U, L, and T-shapes as well as long banquet tables could be made from them. Patterned end walls were related with patterned mastic tile floor and the color scheme was developed in yellow-green and blue-green from Van Goghs picture "The Young Man." Leather chair covers in blue-green and yellow-green were used in this, our Van Gogh room.

Our soda bar is noisy in black, vermilion, and chrome. Noisier still with a mechanical music box which is tolerated because it is rewarding in nickels. Cork covered bulletin boards on the end walls are in turn covered with notices, posters and alluring pictorial displays. The soda bar is a substitute for the corner drug store, and is the most used room in the building.

The lobby, a very difficult room to furnish, has been set up in units. We felt that it must have immediate appeal—private corners for small groups to visit—must have large furniture scaled to fit the 60-foot room, should be bright and colorful and cheerful, not browned down like the Sunday roast. We used blue-green and subdued vermilion for our color. Here again the furniture people saw our viewpoint and they built for us sofas on either side of pillars which were held together

with table on which we have kept living plants. Plant boxes the same length as the width of table desks unite these desks to make long tables. Separation of these units make it possible to create ticket tables, registration tables and single desks when necessary. The students designed and executed large lamps which have burnished copper shades and the lights in the ceilings have copper fins holding bowls of frosted glass.

Davenport and chair arms were upholstered in Du Pont fabrikoid, making cleaning easy.

Women's League and Men's Union rooms were furnished with furniture we had—a more difficult thing to handle than starting afresh.

The council room had a long, large keystone table with designated places at the wide end for President, Secretary and Treasurer. The tapering sides made it possible for all members to readily see the presiding officers.

The large ballroom over the cafeteria is the simplest room of all in scarlet and silver. Silver colored hammered satin draperies have mirrored cornices above. Aluminum chairs upholstered in scarlet fabrikoid complete the furnishings. Scarlet curtain and silver colored cyclorama are on the small stage.

The building is in constant use and it apparently functions. The satisfaction in doing it comes from seeing one's ideas materialize and actually work. It almost compensates for the big headaches entailed. A concomitant, unexpected but pleasant, was the variety of contacts one had. Plumbers, plasterers, electricians, painters, china people, merchants, and manufacturers all worked together and from each one one learned something.

WE MAKE ART CIRCULATE

MRS. RUTH LAWRENCE

*Curator, University Gallery, University of Minnesota**

The Gallery at the University of Minnesota started in April, 1933, as an experiment. Our staff consisted of a curator aided by federal students.

WHY A GALLERY

The object was to discover whether our students could be interested in the creative and cultural aspect of life, and if so, to develop the facilities which could contribute to that appreciation.

In the beginning we developed two services.

1. Exhibitions, which would stimulate wide interest.
2. The loaning, for a nominal fee, well-framed color reproductions of the masterpieces in art to students for their rooms.

Over a four-year period, our attendance grew from 23,000 to over

*Editors Note—Talk given extemporaneously—in recording only material included, it loses its spontaneity.

90,000. Aware of the fallacy of basing our test on numbers alone, we watched the development of student taste by questionnaires, the results of which gave us faith and hope that these services were a benefit to the students of our institution.

HOW TO GET STUDENT INTEREST

We learned quickly that students liked so-called "modern art" better than the old masters. It was closer to their untrained appreciation and was something they could understand. Although we realized in this that we must supplement that natural liking with a firm foundation, nevertheless, we become known as a modern gallery. Few of us realized that a more or less unidentified seed had been planted which in this fertile soil would bring on such virile growth, nor did we see that the development would reach such startling proportions so soon.

We found that more men than women were interested in the exhibitions and borrowed our prints, and, strange to say, they were not "art students" but those studying to be doctors, lawyers, engineers. In other words, those training for professions apparently realized the need and value of such cultural interests.

THE FINE ARTS ROOM

We opened a small "browsing room" with comfortable chairs and couches, where magazines and books on art would be at hand, and where could be seen for a two-week period one work of art, dramatically focused and lighted. We accompanied this with a booklet explaining what they were looking at and suggesting how to approach it for appreciation. This room has become a popular gathering place for students.

We made many experiments in ways of presenting the material to develop interest. Lectures were given, informal talks, answering questions, printed explanations on the walls, demonstrations of materials and processes, writing up the exhibition in catalogue form, etc.

BROADER ACTIVITIES

We were of the belief that many more services could be offered if only we had the man power to develop them. Classes more and more were using our facilities; clubs and student groups throughout the state made trips to see our exhibitions. The pictorial file, of which I shall speak later, should be allowed greater growth. A staff to care for the many requests for study materials was needed. More space for exhibitions was given us, increasing it to over four times that with which we began in 1934.

The work which our gallery staff does is perhaps to many of you a nebulous subject. In brief outline, here are some of the services that our N. Y. A. students, each giving only two or three hours a day, at best, carried on (under guidance, of course). All office busi-

ness, keeping of records, bookkeeping, typing, filing; exhibits, unpacking and installing exhibitions, guarding the exhibits, making constructions for display purposes, searching for materials of general art information and specifically collecting materials on the exhibitions for the catalogues; making posters; making and keeping the inventories of books, prints, etc.; student framed prints, making and painting frames for this growing collection, cataloguing and loaning of prints; publicity, getting out announcements, writing newspaper publicity and radio continuities; the care and operating of the *Fine Arts Room;* the beginning of the *Art Reference Room;* Pictorial File collecting and mounting pictorial material.

It was only through patient and laborious instruction that they could carry on with any degree of efficiency. However, without the excellent cooperation and enthusiasm of these students and a determination to build the Gallery into a fine thing, this task would have been hopeless.

A year ago this fall two alternatives had to be faced, either the growth of the Gallery would have to be stopped or facilities for expansion would have to be provided. The low budget of the University cut off hope for expansion through University support and a way out of the dilemma came through the assistance available from the Federal Works Progress Administration. This project has been installed for about a year with from forty to forty-five workers. There follows a list of the enlarged activities which we are now accomplishing. We are assembling and unifying all art materials available for the use of many departments on our campus, schools and colleges in the Twin Cities and state, to practice teachers, to students studying art, to clubs, and to individuals. We loan our own collection of originals and our color reproductions. We are collecting art materials in pamphlet form for reference work. A short explanation of some of the departments services may help to make this clear.

THE PICTORIAL FILE

We hope to cover *all the Arts,* Fine Arts (painting, sculpture, architecture), and Minor Arts (furniture, textiles, glass, metals ,synthetic objects, industrial design, advertising, drama, the dance, etc.), by means of photographs and good, small color reproductions, mounted uniformly on cards 11 by 14 inches. The basis of this collection was the gift by the Carnegie Corporation of their "Art Set." At the present time we have over 10,000 completed items, and our collection is growing at the rate of 2,000 per month. The use of this material is increasing daily; 1,070 students, faculty members, schools, and individuals used the material in the last two months; and during a two-week period the increase was from 82 to 182. As people become aware that the material they need for study is here, we are warranted in expecting an increase in numbers. Naturally, we are cataloguing and

cross-indexing on cards each print in the file in order to increase its usefulness. One picture thus indexed will answer the purpose of three or four individual items when not cross-indexed. We are also coordinating our pictorial material with our material in the Art Reference Pamphlet File, and vice versa. As our volume increases, the University will extend more widely aid in Art to the rural areas of the State. Our examples are light in weight for transportation purposes and can be easily displayed. (See Exhibit A.)

THE ART REFERENCE PAMPHLET FILE

This is an elaboration of such systems as the Periodical Index. Actual clippings of material is collected in one folder rather than making it necessary to search for it through many volumes, periodicals, and newspapers. We collect this material from any source available to us, from magazines, newspapers, catalogues, programs, etc. In this file, as in the Pictorial File, we collect material on all the Arts, Drama, Music, Dance, all the Minor and Major Arts. Information on art in contemporary life, biographies, criticisms, exhibition programs, etc., is primarily sought, as this is extremely useful to us every day for reference purposes. However, the art of the past is not neglected. Such material as cannot be readily found in books is included. In this way a wealth of living material is preserved which otherwise would be buried or lost. Many times daily it is necessary to refer to this file, and we are coordinating it with our pictorial material by the use of cross-indexing cards. (See Exhibit B.)

STUDENT FRAMED PRINT COLLECTION

These are the *framed* color reproductions, as well as facsimilies and original aqua-tints, engravings, etchings, drawing, etc., which students may borrow at a fee of 25c per quarter and may exchange for others as often as they wish throughout the quarter without an additional fee.

We buy the best color print that is available. Each print is treated individually and has a frame especially made and painted in our shops. Every effort is made to sensitize the student's appreciation for a work of art. On the back of each picture we have tried to give a sketch of the artist, his work, and its particular meaning.

In these pictures we cover all phases of art, past and present, from as many countries as possible; thus, by making their selections, students become somewhat familiar with the many types of art produced. These we loan to practice teachers and individuals for lecture illustration, to study groups, etc.

ARTS REFERENCE ROOM

More and ever increasing use has been made of this room. Here the pictorial material and reference material are made available to the various departments for their student's use. Books from our Fine Arts library (a gift from Carnegie Corporation) are on call for the students'

use. Not only students but individuals throughout the Twin Cities make requests here for material for study purposes. Small exhibits of processes, actual examples of glass, pottery, textiles, prints, etc., are collected here for class study.

LOAN EXHIBITIONS

For several years now exhibitions are assembled which we loan to colleges and schools not only in our city and state, but also throughout the country. To mention a few of such exhibits available this next year:

Ivan Mestrovic. 20 original drawings by this well-known sculptor.

Daumier Cartoons. 60 Daumier lithographs.

Micro-Photographs. An exhibition of Micro-photographs made by our photographic laboratory showing design forms in nature.

Modern Art. 45 color-reproductions tracing the development of modern art from the early Nineteenth Century to the present day, embracing all the important movements of which it is made.

Mid-West Art. A selection of water colors and oils by outstanding artists working in our mid-western area.

EXHIBITIONS SPECIALLY ASSEMBLED FOR CLASSES

The number of these exhibitions makes it impossible to list them here, but by mentioning a few it will indicate the variety of subject matter covered: Architecture, furniture, sculpture, painting (period and present); techniques in art, bookbinding, layouts and good format (past and present), poster work, textiles, glass, metals, recurrent designs and forms in all primitive art, American Indian art, designs in rugs from many nations, ceramics (past and present), leather work, wood carvings, embroideries, advertising, etc.

These exhibits are made up of actual objects as often as possible, then supplemented by pictorial examples in color or black and white photographs.

FUTURE GROWTH AND USEFULNESS

The Gallery and its services are effecting a greater interweaving and greater interdependence of the various departments on our campus. We hope eventually to have a mass of material that faculty and students will find invaluable, in fact absolutely necessary, in any study of the "Arts." This service we feel must not be confined to the University alone, but should be made available to art teachers in outlying districts and to all those interested in art throughout the State. We are an institution which should benefit the State at large.

We hope next year to have apprentices in the Gallery. Such an apprentice would not necessarily go into a museum, but it is hoped he might go back into his home environment equipped with the ability to develop there in one way or another an understanding and an appreciation for the arts. These students will learn here how to collect and

circulate small exhibits in the state. He will gain experience in how to prepare, install, and explain by the lecture method and in other ways the material with which he deals. Besides this, he will have an opportunity to learn the varied practical skills which are entailed in running a small gallery.

It has been a great satisfaction to see the growth and find new uses to which the Gallery can be put. Those who have worked with us have shown a fine enthusiasm and joy which comes through building a valuable and significant structure. From the really varied requests we receive and the numbers of people benefiting by what we offer, we are justified in our claims that at Minnesota we do make art circulate.

I HEAR AMERICA SINGING

RUTH A. BARNES

Assistant Professor of English, Michigan State Normal College, Ypsilanti, Michigan

Eighteen hundred thirty-seven was over one hundred years ago. On an August day of that year, there arose in the old meeting-house of First Parish at Cambridge, Massachusetts, the man whose privilege it was to deliver the annual address to the Phi Beta Kappa Society. He had chosen the stock subject, "The American Scholar." Harvard liked that subject; Phi Beta Kappa expected it; Emerson followed the tradition, but with a difference. He seemed inspired by some voice within; his slender body responded to the fires built in his alert mind. Older faces grew grimmer and grimmer; younger ones became more and more approving for what Youth heard was not the stock tribute to brain-power warranting a Phi Beta Kappa key. Youth heard the battle cry of a new generation; a cry called by all subsequent critics "The Declaration of American Intellectual Independence." Emerson was a serene man utterly indifferent to the changes in his crowd. Said he:

> "Our day of dependence, our long apprenticeship to the learning of other lands, draws to a close.
>
> "I ask not for the great, the remote, the romantic; what is doing in Italy or Arabia. I embrace the common, I explore and sit at the feet of the familiar, the low. Give me insight into today, and you may have the antique and the future worlds."

Like the *Battle Hymn* the younger generations saw "the glory of the coming of the Lord, who had trampled out the vintage where the grapes of wrath were stored." In that August hour, Emerson made himself the prophet of a new day. In that very moment he raised the dignity of American scholarship. He brought a resolution

"to stand on our own feet, to speak our own thoughts." He laid the firm corner-stone of American literary art as such.

Historically, there are many lesser prophets in the parade of American literature, American music and American art. Actually, the title of this paper should be *From Emerson to John Steinbeck.* On that road from August, 1837, "American Scholar" to April, 1939, "Grapes of Wrath" there are many, many markers. You listeners are to be saved the catalog of the Good, the Great, the Not-so-good, and the Not-so-great. In the large galaxy, only Whitman stands as a major constellation.

Whitman clearly was no scholarly recluse sitting in a Concord study, gathering tones from the Over-soul until he believed Man-God-Nature all one and the same. Whitman was a man of his current American world, a man who believed in and respected the people he met on the long eight-thousand-mile trek as a tramp printer. He, too, was "a patent figure in shaping the ideas of Democracy." (Allan Nevins, *The Evening Post,* p. 141). He was a comprehensive Democrat who knew much about the folk on the Open Road called Life and found no member of the road any better or any worse than himself. His longer poems sound like a Sears-Roebuck catalogue, so careful was he to include word details of all the background. He wanted "the whole truth, and nothing but the truth." He represented in literature the age of our national development called by the historians *The Rise of the Common Man.*

> *I HEAR AMERICA SINGING,* the varied carols I hear,
> Those of the mechanics, each one singing his as it should be, blithe and strong,
> The carpenter singing his as he measures his plank or beam,
> The mason singing his as he makes ready for work, or leaves off work,
> The boatman singing what belongs to him in the boat, the deckhand singing on the steamboat deck.
> The shoemaker singing as he sits on his bench, the hatter singing at her stand.
> The woodcutters song, the ploughboy's on his way in the morning, or at noon intermission, or at sundown,
> The delicious singing of the mother, or of the young wife at work, or of the girl singing or washing,
> Each singing what belongs to him or her and to none else.
> The day what belongs to the day—at night the party of young fellows, robust, friendly,
> Singing with open mouths their strong, melodious songs.
>
> —WALT WHITMAN

These songs of the common people are very *strong;* sometimes very, very strong, so much so that the literary artist is at once confronted with the problem of how light or how dark to mix his medium. Speaking in the diction of English, for writers paint with their words. "What shall the composer be allowed in vocabulary?" The only true answer, you artists will admit, is "He shall suit the word to the act and the act to the word," a maxim that has been accepted since 1604 when

Hamlet's direction to the players was clearly spoken on the Elizabethan stage. For example "Batchin'" of my anthology is a poem about a lonely bachelor keeping a cow-camp all by himself for six whole months at a time. The picture of his mental sufferings, his utterly threadbare chances for self-amusements, his pint-size housekeeping done with manly assurance that nobody in the world would know whether or not the bed was made, his sketchy meals that grew as monotonous as sunrise and sunset; all that must be done in dull grey —very, very dull grey. Shades and tones of local color in poetry are set in dialect. In this particular dialect I shall be able to take advantage of two mediums—two dimensions of expression—the word and the intonation of the word.

BATCHIN'

I'm holdin' down the Boar's Nest, an' a-cookin' for myself;
A chunk of sow hangs from a nail, the lick can's on the shelf.
The prunes is shriveled up so hard they take two days to boil.
I'm out a bakin' powder an' I'm out a lantern oil.
My coffee pot has sprung a leak; the gravy that I make
Would float a two pound biskit, an' my pepper can won't shake.
The bootjack sets beside the bunk I aint made up in weeks,
And whiskers thick as grammar grass adorns my manly cheeks!
I set beans on at sunup, with a hot fire in the grate—
I dish 'em out for supper, an' they rattle in the plate.
I've studied through four catalogues, wore out two almanacs,
Till knowledge bulges out my ears about them kind of facks.
By day I doctor screw worms, an' I ride the lonely bogs,
By night I snore and dream of things that's in them catalogues,
To wake up kinder wishful for the cookee's mornin' call,
For breakfast at the wagon, an' the roundup's daily brawl.
I'm batchin' in the Boar's Nest—my chair's a staple keg;
Jest the thought of canned termaters makes my paunch set up an' beg!
The coyote howls an' hears his kind respond acrost the draw,
An' even my ol' ponies has each other's necks to chaw,
But if I squawl—no answer but the bull bat's lonesome tune,
Or a skeered mouse on the table knockin' off a dirty spoon!
I ain't no hand for fancy chuck, I don't like crowds too well,
But batchin' in the Boar's Nest, it gits lonesomer than hell!

—S. OMAR BARKER

You artists are an understanding group. You don't insist upon sifting your subject matter twice; once through the Puritan sieve and again through the romantic sieve. You take realism for what it is worth. You don't object to painting warts on a man's portrait, if the man has warts. In literature, as in portraiture, realism means to paint the picture—warts and all. Nobody but an insane person would paint only the warts and call warts the whole portrait.

Any Michigander—even any Michigoose—would realize that here in Michigan when the common people rose, they took their stand on a white-pine log and waved a check from Alger, Smith & Companys' office. The Michigoose especially was, after 1880, compelled to consider the relative merits of a lumberjack husband as compared to those of a farmer's son. "There was marrying and giving in marriage

amongst the tribes." The histories calmly report that agriculture vied with lumbering as a leading industry, a statement that gives light but no heat. The human warmth of the situation can always be located in literature. Franz Rickaby found the whole story at AuSable twenty years before I persuaded an old lumberjack there to sing it to me. With his violin and a duffle bag, Rickaby combed our Michigan woods and salted down the lumber-ballads for Harvard library.

THE SHANTY BOY AND THE FARMER'S SON

As I walk'd out one evening just as the sun went down,
So carelessly I wander'd to a place called Stroner Town.
There I heard two maids conversing as slowly I passed by;
One said she loved her farmer's son, and the other her shanty boy.
The one that loved her farmer's son, these words I heard her say,
The reason why she loved him, at home with her he'd stay;
He would stay at home all winter, to the woods he would not go,
And when the spring it did come in, his grounds he'd plow and sow.

"All for to plow and sow your land," the other girl did say,
"If the crops should prove a failure, your debts you couldn't pay.
If the crops should prove a failure, or the grain market below,
The sheriff often sells you out to pay the debts you owe."

"As for the sheriff selling the lot, it does not me alarm,
For there's no need of going in debt if you are on a good farm;
You make your bread from off the land, need not work through storms and rain,
While your shanty boy works hard each day his family to maintain."

"I only love my shanty boy, who goes out in the fall,
He is both stout and hardy, well fit for every squall.
With pleasure I'll receive him in the spring when he comes home,
And his money free he will share with me when your farmer's son has none."

"Oh, why do you love a shanty boy? To the wild woods he must go.
He is ordered out before daylight to work through rain and snow;
While happy and contented my farmer's son can lie
And tell me some tales of love as the cold winds whistle by."

"I don't see why you love a farmer," the other girl did say;
"The most of them they are so green the cows would eat for hay,
It is easy you may know them whenever they're in town,
The small boys run up to them saying, 'Rube, how are you down?' "

"For what I have said of your shanty boy, I hope you will pardon me,
And from that ignorant mossback I hope to soon get free.
And if ever I get rid of him, for a shanty boy I will go,
I will leave him broken-hearted his grounds to plow and sow.

—*From Ballads and Songs of the Shanty Boy.*

Dialect bits of portraits from this older, heroic America without modern machines and assembly-lines could never be complete without a touch of color from the deep South. Negro dialect literature is colorful—and that isn't meant as a pun, either. In this rendering of The Prodigal Son motif, note all the sincerity of the famous *Green*

Pastures. The simple soul of the Southern darky has transferred his Bible to "These yer United States of Yalabama."

DE PRODJECKIN' SON

Dat prodjeckin' son wuz de beatenest chap
Dat eber had lived on de face ob de map;
He wouldn't do nuffin but lazy round,
While de grass wuz a spilin' de craps on de ground;
An' his onliest brudder wuz plowin' and hoein'
An' bossin' de niggers to keep craps growin'.

Some say dat his paw wuz de one dat's to blame
For de way he wuz raised up and fotch up to shame;
An' some say his ma wuz de one dat had sp'iled him,
An' some say his brudder had teased him and riled him;
But Scripter don't say snuffiin 'bout what dey done
An' I lay all de blame on de prodjeckin' son.

He wuz all de time prodjeckin' dis way and dat,
An' pullin' de dog's tail and teasin' de cat,
An' fightin' de boys dat would come by de gate,
An' fussin' aroun' at a terrible rate,
An' tellin' his ma it wazn't his fault,
An' when he growed up, suh, he warn't wuff his salt.

Now mos'ly when chillun is raised sorter rough,
An' fed sorter scanty, and walloped enough,
An' spanked with a bed slat, an' pulled by de ha'r
An' prayed wid and sung to in fambily prayer;
De muscles gets stout an' de intelleck broad,
An' dey grows good an' strong in de grace of de Lawd.
But when you sees chillun dat's petted an' sp'iled,
An' washed eber time dat dey fingers is s'iled,
An' always a-eatin' on candy an' stuff
An' cryin' for mo' when dey done got enough;
When dat chile is growed an' his chil'hood is done,
You can bet yo' last dime he's a prodjeckin' son.

Dat prodjeckin' son in de Bible, you know,
Wuz so lazy and triflin' he wanted to go
To a land where he thought he could have milk and honey,
An' cut a big dash on his sher ob de money;
But, law, he wuz soon at de end ob his ribbin
Wid spendin' ob money, an' riachous libin'.

He soon quit his braggin' and prancin' about,
When his money wuz spent and his britches wore out;
He didn't have nowhar to sleep or to eat,
An' he looked like a tramp when he come down de street;
An' he couldn't get work in de shops or de mines,
An' he wuz so hongry he et wid de swines.

It cyored him! You bet, suh, he struck out a-walkin',
An' went to his paw where he done some tall talkin'.
He lowed dat the niggers whut lived wid his paw
Had fine grub to eat, an' good 'backer to chaw,
An' dah he wuz sleepin' wid vermins and frogs,
An' eatin' de grub dat wuz fixed for de hogs.

His paw wuz so glad when he seed him a-comin',
He neber did finish de chune he wuz hummin'.
He jumped off de porch, suh, and run down to meet 'im.
And he fell on his neck like he was gwine to eat 'im,
An' called up de niggers an' tole em to run
An' kill a whole beef for de prodjeckin' son.

Now, dat's whuts de matter wid chillun today,
When dey paw lets em grow up an' have dey own way,
Dey's so lazy an' bigeted when dey gets grown
Dey wants to run off, suh, an' try it alone;
An' spen' all dey money in riachous fun;
An' fust thing dey knows dey's a prodjeckin' son.

—BOOTH LOWREY

This special poem is the first of my long collection. Booth Lowrey, who wrote it, was a devoted friend of my childhood days. He was a Mississippi grandpappy when I was only a nipper. How he could imitate the negroes he knew! What a treat he was as a house guest in my British home! We must have amused him as much as he did us. Probably, at his own dinner table he did us off as "A Michigan Household in Two Colors—one Union-Jack, the other U. S. A."

Boys do like this local color poetry in dialect; they compose tunes; they dig up out of their childhood past at Grandpa's knee and their boyhood scout-camps many of the choicest gems I have found. The dialect seems to masculinize the material; the subject matter satisfies their love of the heroic, the exciting, the delightful. Once in a while one of them shyly offers an original bit of his own. Such was this fine lad from Onoway, Michigan. You'll recognize at once that he's been about and knows his materials.

PA'S CHICKENS

Ma an' Pa'd been raisin' chickens—
Bign's, small'ns, thin an' thick'ns—
Allas worked just like the dickens
Since they married years ago.
Never stopped to do no playin';
Had to keep them pullet's layin';
Worked from plowin' time till hayin',
Then kept on till time fer snow.

Sudden like, one day last summer,
Pa he ups an' sez, "Dad dummer!
That 'er rooster, he's a hummer!
Ma, let's take him to the Fair!"
Now, ya know, Ma's kinda funny;
'Lowed we couldn't spend the money,
But when Pa sez, "Please now, Honey!"
Thing was settled, then an' there!

Next two days we all was busy,
Pilin' junk into our Lizzie.
Lord! I packed till I was dizzy—
Then I went and packed some more.
Meanwhile Pa he read the papers;
"Wis'n up!" he sez, "By japers!
City slickers won't cut capers
On this guy, you can be sure!"

Last we reached the Exposition.
Soon as Pa paid his admission,
In his heart he started wishin'
That the rest had stayed outside.
For instead of watchin' races,
Pa was lookin' at the faces
An' various other graces
Of the dancing girls he spied.

"Here's the life!" sez Pa, all flitty,
"Guess I'll settle in the city.
It's a gosh-all-dingled pity
Just to see this once a year!
City girls like these are charmin';
Here's the life! It sure beats farmin'!
An' besides it aint so harmin'.
Mighty glad my wife ain't here!"

Jus' then Ma sneaks up behind 'im,
(Said she knew jus' where she'd find 'im!)
Socked 'im like she'd like to blind 'im—
Then she dragged him from the tent.
Pa sez, "Ma, don't be so fussy!"
Then she started gettin' cussy;
"Kinda liked that half-dress'd hussy?
Home fer you!"—An' home he went!

Now the moral's plain as bettin';
Youngish notions don't be gettin';
If ye do, why then yer lettin'
Down the bars fer lots o' lickin's;
It's kinda good to see some life—
Blow yer horn an' play yer fife—
But if yer hitched up to a wife—
Better stick to raisin' chickens!
—HOMER ROBERTS.

When I approached him with a request to publish his poem, he was shy and hesitant and hoped sincerely the public wouldn't be offended. His isn't a great poem, but it is genuine when considered against its locale. It is self-expression, and what more could be claimed for any creative art?

The precise purpose of such folk poetry as I have offered is to keep alive the memory of heroic common men and their deeds. Many unlettered heroes were unnamed, but they were never unsung. "Let me write the songs of a nation and I care not who makes its laws," said one. The Oregon Trail, The Santa Fe Trail, The Open Road; all produced their bards and their ballads. Covered-wagon days had "O Susanna"; uncovered-wagon days that recently sent three hundred thousand migrants trucking their families and their goods westward to California will produce a new batch of folk songs. *Courage*—human courage to carry on in face of problems—has always merited a song on the lips to cover the ache in the heart. I turn to John Steinbeck's latest novel just off the press and ask him in one of his passages of rare beauty to say for me what my plainer English doesn't quite express: He's an artist of mood, of human values, of very dark undertones.

And perhaps a man brought out his guitar to the front of the tent, and he sat on a box to play, and everyone in the tent moved slowly in toward him. Many men can chord a guitar, but perhaps this man was a picker. There you have something—the deep chord beating, beating while the melody runs on the strings like little footsteps. Heavy hard fingers marching on the frets. The man played and the people moved slowly in on him until the circle was closed and tight, and then he sang "Ten-Cent Cotton and Forty-Cent Meat." And the circle sang softly with him. And he sang, "Why Do You Cut Your Hair, Girls?" And the circle sang. He wailed the song, "I'm Leaving Old Texas," that eerie song that was sung before the Spaniards came, only the words were Indian then.

And now the group was welded to one thing, one unit so that in the dark the eyes of the people went inward, and their minds played in other times, and their sadness was like rest, like sleep. He sang "McAleater Blues" and then to make up for it to the older people, he sang, "Jesus Calls Me to His Side." The children drowsed with the music and went into their tents to sleep, and the singing came into their dreams, and each wished he could pick a guitar because it is a gracious thing.—Steinbeck, *Grapes of Wrath*, p. 272.

HOME ECONOMICS SESSION

ART IN THE HOME TODAY, ITS INFLUENCE ON FAMILY RELATIONSHIPS

Led by EREMINAH JARRARD,
Principal Girl's Vocational School, Detroit, Mich.

Overview of the problem for consideration; deciding on the most worth while and the challenging attacks considering the points of view of the group; guiding the discussion so it is meaningful to the entire group; developing some guides which will be helpful to others.

A. What should we expect in values for each of us in the discussion this afternoon?

1. Could it (or should it) help us to *see a little more clearly* some of the "intimate feelings" (satisfying, upsetting, disturbing, frustrating) which children, youth, and adults have day in and day out; *on special occasions;* from year to year as their concerns and needs shift and change and as they reconstruct their values

2. Could it (and should it) help us to *simply talk about "some things"* which are keeping us from sympathetically understanding the point of view of:

(a) Young people who want *to be* somebody; to be proud of their homes; to express themselves and their interests in ways that have special meaning to them at particular times.

(b) Children who want to be as important a part of the family as the older members; who would like to have things they make and do recognized as having some value; who would like to have adult members of the group show sincere appreciation in ways that would stimulate and encourage them.

(c) Wives and mothers, husbands and fathers who, too, have their own tastes and preferences for materials and arrangements; who also have unique interests that require expression and encouragement and support from members of the family, relatives, friends, and neighbors.

(d) Other persons living or working in the home who otherwise need opportunity for expression of interests, recognition of contributions and encouragement in creative experiences.

(e) Neighbors, relatives, and other families in the community who may have widely different modes of living, different values and interests, special abilities and needs.

3. Could it (and should it) help us not only to talk about these problems but to develop some guides to young people and adults in ways of living together so each of us will be more helpful in our relationships with those who are younger and older; those who are less experienced and more experienced in the media of art expression, etc. If so, what would be the most practical ways of approaching the problem?

(a) Would it be worth while to think through what our difficulties are at the present time as we live with people who are younger and older; who have different tastes that we have; who have different sense of values?

(b) Would it be worth while to think through difficulties or opportunities for "art expression" as they center around such things as:

(1) Having enough money to buy the things one would like to have.

(2) Getting along with what one can have.

(3) Building up improved tastes for simple things which one can have.

(4) Arranging and using personal "things."

(5) Arranging and using furnishings and equipment in different areas of the house.

(6) Deciding what to do with old furnishings and materials

that are beginning to look unattractive; "old-fashioned" or "out-of-date;" out of harmony.

(7) Using or making use of articles, objects, etc., that have special meaning to certain members of the family.

(8) Buying things that are especially satisfying to certain individuals but may not be particularly satisfying to other members of the family.

(9) Creating, combining, re-arranging materials, objects, etc., that promote and stimulate individuals and groups to enjoy each other more.

(10) Making mealtime more pleasurable for use of attractive linens, dishes, silver, etc.

(11) Making the living centers more attractive, convenient, comfortable.

(12) Helping someone in the family to build up improved tastes in selection and arrangement of personal possessions.

(13) Buying special gifts as birthday, Christmas, etc.

(14) Others.

4. Could it (and should it) help us to re-evaluate some of the school and community experiences so they may be most worth while to all of us?

(a) As we live and work with children.

(b) As we live and work with high school girls and boys.

(c) As we live and work with young people who are out of school.

(d) As we live and work with people in college.

(e) As we live and work with adults—men, women; persons who have more or less than we have; persons who have more or less ability than we have; persons who have different tastes and interests, etc.

After the presentation of the above outline members of the panel discussed the problems presented.

INDUSTRIAL ARTS SESSION

Reported by C. WARREN MOORE

Herewith are the manuscripts of the three talks and a resume delivered before the Industrial Arts meeting on Thursday afternoon, May 4, 1939.

There is a genuine liberalism in all of the papers, which suggests that they be printed in the order of their delivery as scheduled in the program.

The talk on "Industrial Arts Education Today in the Elementary School" has some challenging inconsistencies due to its rather narrow consideration of the work at Des Moines. It has, however, the merit of describing a situation specifically. The accompanying exhibit was good and must have been brought to Grand Rapids with considerable effort.

Dr. Homer Smith's remarks were enlightening, but were general in character. He spoke without a prepared manuscript, and although there were copious notes taken they would not serve for use in a Post-Convention Bulletin unless he were to edit them.

INDUSTRIAL ARTS EDUCATION IN THE ELEMENTARY SCHOOLS

BERNICE V. SETZER,
Assistant Director of Art, Des Moines, Iowa

Rather recently I heard Dr. Kilpatrick make the statement that "It is the business of all teachers to improve the *thinking* of the next generation." Being a teacher I think our challenge is even greater. It has become *our* business to know much more about what is going on around us and to be more intelligent about all the problems with which we are confronted in daily living today.

At present the material side of life seems to be very important in our thinking—and by this I mean all the objects and materials which have become so definite a part of the fabric of living that it seems impossible to do without them. For too long the mass of the people have taken for granted, so to speak, the things which they use daily, and it seems to me that it is our business as teachers of the arts to help the next generation to be more sensitive to the subtle beauty of the objects with which we come in daily contact. This reminds me of a statement that I heard the Mayor of Cleveland make. He said, "We must give people something to *do* and *somewhere* to do it." But, he didn't say *how* "the something" was to be done.

Today everyone is automobile conscious. We all know the automobile utilizes materials of every sort — metal, plastics, glass, rubber,

fabrics, lacquers — but I wonder if many people really know *how* these materials are assembled and used in the modern automobile. I wonder if people really know that artists in many fields have been recruited from the style centers of the world. I wonder if many people realize just how much great art has gone into the creating of a new model car. I also wonder if we have any idea of the amount of the work which is done by great designers—artist designers, so to speak—in the creating of a new model. I am sure few of us do, but think how much more interesting an automobile would be to the average user if he had some idea of what had happened behind the scenes.

The science of the engineer and the skill of the fine artist have produced an automobile which is as beautiful as it is useful. And here is the secret of the success of industrial production today. Things are beautiful as well as useful, which means that you and I are being challenged as teachers of good design as well as teachers of the crafts. Personally, I am convinced that we derive our greatest joy and satisfaction from the things we use in daily life—objects which are close to us which we know to be useful and beautiful. When a common thing serving a useful purpose is done in an uncommon way, is wrought with imagination, good craftsmanship, and good design, a thing of beauty results. For what is art but the well doing of something that needs to be done. It is not the thing that is done which makes an object a work of art, but the way in which it is done. We can know *about* a thing and we can *know* the *thing* itself. There is a great difference in the two. We can know *about* the skills, materials, and methods of industry, but we cannot *know* these things until we have actually worked with the materials and used the tools. Service knowledge comes through concrete experience in handling materials and performing processes, as we *all* know.

A program of work in the elementary schools in Des Moines known as the Practical Arts was born, so to speak, with these ideas, which I have just stated, in mind. For some reason or other we began to feel a need for some practical application of art principles to raw materials—wherein the children would have the privilege and the joy of creating something out of these materials. And these raw materials surely undergo a dynamic attack by these youngsters who are really creative artists. Vigorous activities are undertaken, materials are transformed, and things *are made*. These youngsters come to the art room to create and we find where freedom has been granted and where sufficient respect has been established that the projects are almost infinite in kind and almost unpredictable in character. Interest and unbounded energy lead into strange places and accomplish unusual results.

Of course, we all know that only what is *in* a teacher can come forth into his teaching. Somehow I like the old Norwegian saying that "As is a man so is his work." The teacher *must* be skillful with

tools and his knowledge concerning ways and means, and results *must* be convincing at all times. It is rather unlikely that the teacher of the arts who has never attempted to produce something of his own will be very helpful in developing good work in others.

Many of our art teachers in Des Moines were not prepared with the background of work and experience which would "see them through," so to speak, the adventure of a program in the Practical Arts. Apparently there was just one thing to do, and that was to give our teachers the experiences which they would need. So we started planning with a few of our girls in an experimental way. After two years we are still working and experimenting with materials and tools, and from a group of five teachers we have grown to a group of thirty-eight. These teachers meet every Saturday morning and are divided into two sections—one advanced and one beginning. This program of training *in service* has proven most successful and has been a worth while and happy experience for all of us. The sustained interest of these teachers throughout this time has amazed some people, but there is nothing unusual about it because they are *all* doing something which they thoroughly enjoy.

The point I wish to stress more than any other one, perhaps, is the fact that we in Des Moines have approached, and are still doing so, this activity from an entirely different point of view from what is generally accepted in the so-called industrial arts program. You note we have called it Practical Arts because it seemed to be more general, more inclusive, and we hoped would remove the traditional idea of what has constituted the industrial arts program over the country. Referring to our point of view and approach to this work, you will also note that I spoke of our art teachers constituting the leaders. By incorporating this practical arts program under the supervision, direction, and teaching of our regular art teachers, we are approaching all the problems from the standpoint of art principles and good design, which is positively paramount in the success of the use of *any* raw materials. So in our teacher-training program we have tried to give to the teachers the experience of using tools correctly and some of the skills and techniques in each phase of the work which would be most valuable to them in their classroom work.

Actually what has happened is that each classroom has become an experimental laboratory where the teacher has tried out, so to speak, some of the ideas which she has gotten in the teacher-training class.

You may be interested to know that over the period of two years in training, the teachers have worked quite intensively with wood, tin, leather, clay, applied stitchery, and weaving. Five centers, carrying on this experimental program, were opened two years ago. Last year ten more centers were opened including one junior high school, and the demands for new centers are very urgent over the city. We are

thoroughly convinced of the fact that the work can only grow as fast as we can train our teachers, and the demand for this work is greater than the supply. We feel very definitely that the success of this program of work has been due to the fact that we trained the teachers and are still doing so, giving them something of the philosophy or the point of view which seemed most advantageous in our particular situation. As far as the program of work in our schools is concerned, the teachers themselves have built it, or I would rather say, it has evolved according to the needs of the children in each situation, and this has been a thrilling experience and also a practical one for the teachers.

In creating this program of work, Mr. A. W. Merrill, superintendent of the Des Moines Public Schools, placed it under the joint supervision of the Director of Industrial Education and the Assistant Director of Art Education. I think this "setup" is most significant for it has given us the opportunity of cooperating and of giving to the teachers a well-rounded and balanced program of work.

In formulating our plans, we determined that we would draw upon the community to secure outstanding craftsmen as well as teachers for this service training program. For example we discovered an outstanding teacher in weaving tnd stitchery from Denmark, a graduate of two Folk schools, who was teaching in a Danish college in Des Moines, and so we just borrowed her to present this work to our teachers. Miss Torsloff was most fascinating and our girls enjoyed the contact with her.

At present we have secured the services of a young sculptor, Glen Chamberlain, who is working on some very interesting panels for the new Bankers Life Building in Des Moines. You may be interested to know that these large panels are to be "cast," so to speak, in glass at the Corning Glass Works, New York.

Among our teachers we have some who are outstanding in some particular phase of work and so they have been asked to make their contribution to the whole group. During the past year we have been most fortunate in securing the services of Mr. M. M. Gerhart in wood working. Mr. Gerhart is an artist craftsman, a student of woodworking, the ninth generation in a family of cabinet makers, and an excellent teacher. Every one is eager to make the entire program a success.

We have found that this kind or type of activity

1. Challenges honesty and sincerity in expression,
2. Gives the student an opportunity to *express* himself in materials used daily,
3. Demands high standards of thinking,
4. Also demands orderly thinking,
5. Builds a *continuity* of thinking and planning,

6. Gives joy and satisfaction through the manipulation of materials and through creating something tangible, useful, and beautiful,
7. Makes clear the need for simplicity and good design.

Much is being said these days about democracy. As I see these classes of children actively engaged in doing their own job, I am convinced that they are living a real democracy and that this kind of work has definite social aspects which are most valuable:

1. Respect for own work.
2. Respect for work of others.
3. Respect for materials.
4. Respect for tools.
5. Helps child to evaluate his own results.
6. Develops honesty in use of materials.
7. Develops unselfishness.
8. Develops self-reliance.
9. Develops resourcefulness.
10. Develops perseverance.

The child learns to *think*, to *enjoy*, and to *act* when working creatively with materials, as is surely evidenced in the few results of creative efforts which you see here today. I am *very* sure that the young people who have had all the experiences involved in the creation of such things as these will have a much finer appreciation for the things they use every day. Surely they will become more appreciative consumers in the future.

The underlying principles which govern the universe are unchangeable. The raw materials which we *use* today have always been available for use—clay, metals, woods, stone, etc. The way men have used these materials is the only thing that has changed.

You and I are privileged in that we are working with all these materials in which all human beings are interested.

And truly we hold in the palm of our hands the essence of what we are now calling progressive education.

How are *we* using these materials?

INDUSTRIAL ARTS EDUCATION TODAY IN THE INTERMEDIATE SCHOOLS

LLOYD L. WAITE

Today in American education we are entertaining an idea which cannot be called new in the strict sense of the word, for great educators and teachers have talked about it for several decades past, but in its general acceptance as being good and worth while it may accurately be called recent. In brief the idea may be stated thus: A willingness on the part of teachers to regard the individual, his desires, abilities, and potentialities as a sound and meaningful basis for devel-

opment. This stated conversely might well read as follows: A predetermined plan suited to the hypothetical average boy or girl through which all students must pass regardless of differences or abilities. We are at the moment surveying these two statements with much concern. May I in the next few minutes attempt to discuss with you the first of these two statements and in particular its implications for the Arts.

It is regretable to state that in our elementary schools much fine groundwork has been laid in the Arts, only to be thrown into the discard by the enforcement of a system or set pattern when the students reach the intermediate level. For example: Students on the whole enjoy doing those things which they can rightly call their own, either as groups or as individuals. This enjoyment by students has been fostered by our elementary schools to the end that students are able to initiate, plan, carry to completion, and evaluate a large majority of their work. We in the intermediate schools have become over-conscious of skills, per se, of a fine end product, of an enforced discipline, the total accumulation of which leaves little room for the creative, for group participation, or for experimentation.

To carry the comparison further, may I point out that in our efforts to deal intelligently with the problems of education on the elementary level we have attempted to put the program on an *experience* rather than an isolated fact-*accumulation* basis. The success of this venture is evident and recognized. However, we seem to forget that there is little difference normally speaking in a students makeup between June of his sixth year and September of his seventh year. No magic can or does transform the groping, naive, elementary student into a skilled worker at the seventh-grade level. Rather a gradual process is going on in which the student still needs the opportunity and encouragement to experiment with his ideas, to have a chance at problem solving on his own level, to make mistakes and to know success as a result of his own thought and action. This suggests a somewhat different approach to the Arts than is generally found in schools today. The translation of this suggestion leads to a consideration of the individual as the focal point of the program. May I at this juncture ask a question: Should the individual boy or girl be the center of the Arts program or the hypothetical average student?

M ay I leave the above question with you for a moment and propose another.

We in the Arts have been quite reluctant to have our laboratory time imposed upon by other areas. Much can be said in defense of this stand by Arts teachers for in many instances the imposition has been so great that the work has fallen into that done by a maintenance or service department. However, we also need to be conscious of the fact that many valid and worth-while problems do arise in other subject matter areas that can best be solved in the Arts laboratories. If

we as Art teachers believe in the worth of group action democratically conceived and carried through to a satisfactory end then we should be willing to welcome this type of problem and recognize it as a vital portion of the program. Moreover, if we answer the first question raised in the affirmative, then it logically follows that we should recognize the validity of an interest on the part of an individual or group to the extent that we are willing to let down the bars in our program to enable those students to pursue their interest to the best of their ability. At this point I would like to make an observation: In the short period of my teaching experience it has been called to my attention many times that when students are allowed to choose their problems the majority of choices can be traced to three main sources: (1) The selection of a problem based upon an individual need; i.e., a tie rack, a pair of skiis, etc.; (2) the selection of a problem representing a social need; i.e., a table for use in the home, a backstop for the sandlot diamond, a pingpong table, a present to some person; (3) the selection of a problem by an individual or group which comes directly from a situation arising in another subject matter area; i.e., the construction of a puppet stage, the need for building simple apparatus to be used in connection with science experiments, the design and arrangement of a class book. The question I would now like to pose with you is this: Can an adequate and worth-while program in the Arts be built on the satisfactions of the needs of individuals as expressed in the three observations just stated?

May I leave this question with you and suggest still a third.

We in the Arts have over a period of years built up a hierarchy of blame so that in many cases the intermediate teacher blames the elementary school, the senior high teacher blames the intermediate teacher for not instructing the student in "fundamentals," and the college regards the high school as a place where students learn many bad habits. This leads to the question: What are fundamentals in the Arts and how are we attempting to instruct students in these fundamentals? I do not propose to elaborate on "fundamentals" at this point, but rather suggest that this hierarchy of accusation is based largely upon the lack of certain skills and techniques on the part of individuals which we as adults are constantly looking for. As an observation I would like to suggest that the fault is mainly ours that this condition exists. It is entirely possible, in my own thinking for a student to have had adequate instruction and opportunity for practice in a certain technique at a time when he had only a naive curiosity about the operation rather than a real need to master the skill, and as a result in a short span of time has completely forgotten the factors involved. The following examples seem illustrative of this point: A tenth-grade student who admittedly had a course in woodworking on the eighth grade level in which he spent considerable time

learning the intricacies of wood turning, when confronted with the design and construction of a small table having some turned parts was at a complete loss concerning how the problem could be solved. Another group of students who in their seventh-grade year in fine arts spent many weeks developing a color wheel are now as senior students so against working with color that their interest in this direction is at a minimum. In fact it is almost impossible to have them do any work in the fine arts laboratory. Perhaps these illustrations are exceptional, but at least the point is made that in the one instance the skill was mastered to a degree at least only to be forgotten in a short span of time, and in the other the acquisition of a technique was so distasteful that the interest factor has been reduced perhaps permanently to a nonentity.

Now if I may be contradictory for a moment and state that skills and techniques are important in the solution of a problem, perhaps we can arrive at the third question I would like to have you consider. Skills and techniques have little value, per se. The value accrues to the individual as those processes enable him to *successfully solve a problem*. Upon the single phrase *successfully solve a problem* rests my thesis with regard to the "skill" factor. I am quite anxious that a student develop a concept based upon experience and experimentation concerning the adequacy of the end product. I am just as anxious, however, that he personally develop that concept rather than accept an industrial or adult standard which he may or may not be able to meet. Therein I think lies the third question: Shall we as Arts teachers assist students to develop techniques and skillful work habits through the solution of the problems they feel worthy of solution, or shall we assume a fixed sequence of projects based upon an industrial survey as to content and insist that each student achieve a certain level in that sequence?

In conclusion may I hurriedly restate the three major topics which I have attempted to discuss: (1) Should the individual boy or girl be the center of the Arts program or should we plan the program according to the hypothetical average student? (2) Can an adequate and worth-while program in the Arts be built on the basis of individual, individual-social, and group needs of students? (3) Shall we as Arts teachers assist students to develop techniques and skillful work habits through the solution of the problems they feel the need of solving or shall we assume a fixed sequence of projects based upon an industrial survey as a content and insist that each student achieve a certain level in that sequence?

INDUSTRIAL ARTS IN SENIOR HIGH SCHOOLS

ELMER W. CHRISTY,
Director Industrial Arts, Cincinnati Public Schools

The program this afternoon directs our attention to three educational levels in each of which industrial arts plays an important part. These levels are represented by elementary schools, intermediate schools, and senior high schools, as previous speakers have already indicated. However, this does not tell the whole story. Using the term "industtrial arts" in its broadest sense, we observe that it has already entered the field of higher education and also adult education. In the brief time at our disposal we can refer to the last two only by name, realizing the limitations of a single program in discussing so broad a subject.

In senior high schools, teachers of industrial arts are confronted with many perplexing problems, most of which were unknown only a few years ago. Within the memory of some who are here today the "manual training" program of the early years of this century was so fixed, so limited, and so thoroughly analyzed and systematically presented that few thought to question its objectives or content.

However, new educational theories rose above the horizon, formal discipline was largely discredited, education instead of being stressed as preparation for adult life, was conceived to be life itself with normal growth and experience at each level contributing to the development of understanding and appreciation which would serve to solve adult problems when they are met. Moreover, the idea of "learning by doing" was given a broader interpretation and extended in its application to mental and social as well as to the manipulative activities with which it had previously been associated. All of this had an important effect in developing new purposes, new methods, and new content for school shop work to which the term "industrial arts" was attached. Whether or not this is the most appropriate term, in current literature it has been accepted to designate that field of school activities in which tools and machines are used to change materials to satisfy human needs, particularly as these activities help to interpret our contemporary industrial civilization.

During this same period another movement developed which has greatly influenced the program of industrial arts and all secondary education as well. This movement grew out of the need of rapidly expending industry for skilled workers which need no longer was being satisfied by immigration and apprenticeship. The demand for trade schools resulted in the passage of the Smith-Hughes vocational education law providing federal subsidy. During the campaign for this law much criticism was directed at the industrial arts program because the experiences which it provided did not prepare youth to enter directly

into wage-earning jobs. Long after federally subsidized vocational classes had become established the absence of specialization and the diversification of industrial arts programs were still subjected to adverse criticism and sometimes to ridicule.

Out of this confusion of purposes an unfortunate situation developed, the effects of which have not been completely overcome at the present time. Lured by the possibility of profiting through federal subsidy or faltering in their general education purposes because of the criticism directed at industrial arts, many teachers of industrial arts transferred their interests to the vocational education field or claimed for their own programs vocational values which vocational education leaders justifiably insisted were not there. This effort to get on the band wagon brought about some strange results among which was the withdrawal of industrial arts teachers from the Western Arts and Eastern Arts Associations, in each of which they had constituted a large majority. Withholding their support from such organizations or transferring their membership to organizations in which they had no direct recognition instead of continuing their alliance with teachers of fine arts, their natural partners in developing a program of general education, they soon found themselves without adequate representation in any national or regional organization. In the meantime fine arts teachers have taken the leadership in both the Western and Eastern Arts Associations and now constitute a very large majority of their respective memberships. This situation is particularly unfortunate because of the need which teachers of fine arts and industrial arts have for each other. I must pause here to assure you that these remarks are not intended to criticize any individual or group of individuals. They simply constitute a statement of facts which must be obvious to anyone who has traced the history of education during the twenty years just passed.

During this same period other changes, largely social and industrial in their nature, have come upon us with consequences even more significant than those already mentioned. The mechanization of industry has brought about a condition which challenges the most careful consideration by high school teachers and administrators. In a recent lecture Dr. Homer P. Rainey, Director of the American Youth Commission, made the following significant remarks:

> "It is becoming increasingly difficult for youth under 21 years of age to find employment at all."
>
> "There is a steadily widening gap between the completion of school and the beginning of full-time employment."
>
> "Nearly 60 per cent of employed youth between the ages of 16 and 25 are in dead-end jobs."
>
> "From 60 to 70 per cent of all the jobs at the present time require little or no technical or formal training."

> "The entire secondary school period can be relieved of the responsibility for vocational education of a specific sort, and thus be freed for a program of more general secondary education."
>
> "Instead of vocational education in our high schools, we need more industrial arts."

With these brief quotations industrial arts teachers are brought face to face with the greatest challenge that has ever confronted them. Vocational education in the sense that it trains for specific and highly skilled trades must move to a higher level, and one can perceive a definite movement in that direction. At the same time the traditional high school program with emphasis on preparation for college entrance does not appeal to that great army of boys and girls whom technological industry no longer needs and who naturally remain in school through the period of secondary education. If industrial arts teachers fail to see their opportunity in this situation it must be because they still cling to the idea that their main objective is to train for vocational skills instead of using the high school shop experiences to reveal various aptitudes and interests in anticipation of later specialization either in academic, professional, scientific, commercial, industrial, or vocational fields.

In such a situation industrial arts, particularly in the early years of senior high school, must move still farther away from the formal discipline of manual training, must increase its diversification in keeping with an amazing development of new synthetic materials, must broaden its informational values along both social and industrial lines, must develop more initiative on the part of pupils, and must take greater advantage of the unique opportunity inherent in this program to develop fine social relationships, attitudes, and responsibilities by requiring pupils to practice them in the daily routine of their shop classes.

One of the recent developments in vocational education is the promotion of classes to train for diversified occupations. Just what that can be is difficult to understand, but it is interesting to note such a change in philosophy as compared with the demand for specific training for wage-earning jobs which had much influence in securing the passage of the Smith-Hughes law in 1917. If diversified shop experiences were a new idea the purpose would be more easily understood, but diversification and the avoidance of specialization have been the keystones of industrial arts since its introduction in the early years of this century, and even back in the manual training days of the previous century. To provide many experiences and to pursue them only until an understanding skill has been acquired, belongs definitely in the field of general education in which industrial arts is receiving increasing recognition because it satisfies the interests of youth in an industrial

civilization before they enter wage-earning employment or even make definite preparation for such entrance.

INDUSTRIAL ARTS EDUCATION TODAY

SUMMARIZATION

FRANK C. MOORE,

Director of Industrial Arts, Cleveland, Ohio

In trying to summarize and discuss the speeches today, I am going to rearrange the program in so far as my discussion is concerned. I am going to begin with Industrial Arts in the elementary school, then through the intermediate school, the senior high school, and the reaction to trends, which includes both Industrial Arts and Vocational Education.

I might say at the outset that I have a theory about summaries and discussions of speeches given on programs. I am of the opinion that after you have listened as attentively as you have to the fine presentations we have had today, there is very little anyone can do to add to this type of program, and in most cases it might be very detrimental for one to try to summarize in detail much of the material which has been presented today.

I am going to pass very quickly over the points which I think were of most value and also which are controversial, and offer an opportunity for you to discuss any phase of the program which seems to be worthy of discussion or which is not absolutely clear to you. The time is an important element, since we must be out of here on a given time, and I sincerely hope you will react very promptly, so that there can be clarification of some points which might be more helpful when amplified.

BERNICE V. SETZER,

Ass't. Director of Arts, Des Moines, Iowa

Industrial Arts in the elementary school is an accepted part of the elementary curriculum. It is here to stay; it is in the experimental stage; it has greater possibilities than Industrial Arts at any other part of the childs school life. It is easier to get creativeness, experimentation, and freedom at these levels than after the child enters the intermediate school or above.

There are many materials which we may experiment with; we may experiment with many types of projects, individual, group, unit, etc. It will take a great deal of training so that teachers will understand the manipulative techniques involved before attempting problems beyond the scope of both teacher and pupils.

Industrial Arts at the elementary level, to repeat, will continue to be an integral part of the curriculum. It must accept the possibilities for correlation and integration, and will seldom be a subject in itself,

but will be a subject in connection with all the rest of the elementary curriculum.

LLOYD L. WAITE,
Dept. of Industrial Arts and Crafts, Cranbrook School, Bloomfield Hills, Michigan

In the intermediate grade, pupils will become conscious of skills and so will teachers. Fine projects, enforced discipline, lack of recognition of individual differences may take away all the freedom, creativeness and experimentation which was possible at the elementary grade levels. We must, at this period in the school life, be sure to accept all the possibilities of individual projects, group projects, unit projects, and we must accept this as a part of our philosophy that learning successfully to solve a problem is one of the greatest values to be derived from Industrial Arts at the intermediate grade level, but that this should be a problem in which the boys or girls are definitely interested in the solution. Problem solving will never be the solution, but problem solving when interest is an important factor will be one of the main values to be derived from Industrial Arts at this intermediate grade level.

ELMER CHRISTY,
Dir. of Industrial Arts, Cincinnati, Ohio

In looking over Industrial Arts at the senior high school level, we have taken into consideration the historical development of Manual Training, Manual Arts, and Industrial Arts, and also the re-definition and emphasis on Vocational Education. We have seen that Vocational Education is gradually becoming a period of specialization later in the school life than it ever was before.

We see that high school graduation will be a preliminary step in vocational education, in specialization for life work. We realize that many jobs today do not require special training and that we must deal, in the Industrial Arts field, with those experiences common to all and common to life and living in an industrial community of today. We must realize that this technical age demands a high degree of social, political and intelligent living, and we must see that the Industrial Arts work at the secondary level is giving a broad base and broad background on which specialization may be based.

DR. HOMER J. SMITH,
Professor of Industrial Education, University of Minnesota, Minneapolis, Minn.

When we look at the opportunities for Vocational Education and realize that many plans of Vocational Education will be possible; many types of courses will have junior colleges, part-time schools, unit trade schools, coordination of industry with the industrial school—all these

will make it possible for Vocational Education to be of more value and at a later period in the childs life.

Then, when we go on to the teaching level, we will find many kinds of teacher training for both Industrial Arts and Vocational Education. We will find vocational guidance and vocational education tied closer together. We will find certification standards raised. We will find new and more types of positions available for people with the proper training. We will find more all-year positions than we ever did before. All these things seem to show that the field of Vocational Education is progressing, and will progress at a very rapid rate, but will never progress to the point of saturation.

As you see, this is a program which involved Industrial Arts from the lowest elementary or primary grade, through high school and specialization beyond high school in either a junior college or some post-graduate vocational education department. It seems to me that, as we go through this picture, and have listened to these talks, we see a distinct place for Industrial Arts; we see a tie-up between Industrial Arts and Vocational Education; we see great possibilities for Vocational Education work; we see opportunities for great development in the training of teachers for both Industrial Arts and Vocational Education.

But it seems to me that out of all this we must realize that it isn't the subject, it isn't the content; it is a question of teachers understanding what the work is for, how it is conducted, how it should be organized, how it should be carried out, how to evaluate it, how to adjust to new conditions, new inventions, new materials, how to take care of individual differences, how to see possibilities of the work as it constantly changes.

In other words, it is a question—as all education has always been—of teachers and teacher training, and not a question of content alone. We, in this field, must see the possibilities, must constantly keep before the teachers in our field what the work is for, and what we are trying to do with these two types of work. We can never expect results unless we have properly laid the background for realization of the best results in terms of the content to be offered. The success of this work will always be the result of method, organization, and evaluation, much more than the result of content.

Now, we have come to the point where there may be discussions or questions which you would like to ask some of the people who have spoken on the program. I will be glad to receive these questions. You may direct them to the person who has made the speech or direct the questions to me and I will repeat them, just as you see fit.

CATHOLIC ART SESSION

Reported by Sister Helene, O. P.

STANDARDS FOR EVALUATING CATHOLIC ART EDUCATION TODAY

Johanna Doniat,
Art Instructor, Senn High School, Chicago, Ill.

Shall we begin with an appraisal of Catholic Art Education today, and then see how it measures up to our standards, or shall we set our standards first, and then see how it measures up to what it should be?

Has anyone ever made a survey of Art Education in the Catholic schools of the United States? We have all been troubled by questionnaires. We can't all go traveling around the country into the hundred dioceses of this land, but we would like to know!

Certainly art is being considered an integral part in the curriculum in many parochial schools, but is it true quite generally? Some of us can remember dark ages in the not so distant past, when Art was an "extra" to be taught privately, in north-lighted convent studios, to those who could afford to pay for the lessons.

Two stones may be thrown into a pond, at no great distance from each other, yet the ripple of one stone may quite miss the ripples of the other one. We know the ripples immediately surrounding our community, but do we really known the situation one hundred miles from our enclosure?

How would it be if each one present here today would write just a word concerning the status of art education in his (or her) diocese, and about another diocese of which he (or she) may have first-hand information. Someone might volunteer to compile this information and perhaps it could come back by way of that excellent little quarterly publication of the Catholic Art Association now just over a year old.

In the stimulating October meeting of the Catholic Art Association at Mundelein College in Chicago it was surprising and gratifying to realize how completely Catholic philosophy was informing and dominating Catholic Art teaching today. No matter what the title of the paper, it always hearkened back to Jacques Maritain, Eris Gill, St. Thomas. And Catholic standards inspired by these will be high and fine. At that October meeting I learned to know and respect the contributions of Mr. Graham Carey to the philosophy of art. For establishing high Catholic standards of art, a reading of Mortimer Adlers *Art and Prudence* would be valuable. He has applied age-old scholastic philosophy to the new art of the motion picture—but he has done more than that. He has made the best summary of aesthetics

that I know in English. There are, of course, the older works in German—Goethe and Lessing; and in French—Cousin and Vallet. For a priestly and sympathetic appreciation of modern art and its problems I always like to suggest the name of a German Jesuit, Father Joseph Kreitmaier, who has contributed many articles to a very fine German publication, *Hodiland* (I do not know whether it is still being published). He has written several small books on church music. His larger volume on *Modern Art and Modern Artists* is superb. I hope someone will translate it into English soon.

For a certain measure of dynamic and divine discontent I urge every Catholic art educator to read Robert Maynard Hutchins *Higher Learning in America*, and Doctor John F. O'Briens *Symposium on Catholics and Scholarship*. Divine discontent is more constructive, more important in setting standards, than complacent lethargy or blustering self-defense of mediocrity. Parenthetically, Doctor O'Brien mentions art, but very casually. No artists are represented among his contributors, and it is a wretched book, as book-making; but the articles in it are sound and sane, written by real scholars. It is a very valuable book in spite of its outward dress.

To teach art well to the ordinary Catholic student, from earliest years through high school; to teach art as a cultural or as a vocational subject in Catholic college or university is a high ideal, but we cannot tolerate a lower one. It must be a Catholic Art Education that is evaluated by the highest Catholic standards of Art, and of Education.

By what standards should all Catholic conduct, artistic and pedagogical conduct included, be judged?

Perhaps by conformity of Catholic conduct with the Ten Commandments, the Precepts of the Church, the Counsels of Perfection, or by non-conformity with the Seven Deadly Sins. I believe it will be much easier to use the Theological and Cardinal Virtues as a measure of conduct and of Catholic Art conduct.

Let us take them in order. (And when I say "we" or "us,", I hope I am including not only art teachers who are fortunate enough to teach Catholic students in a Catholic school, but other Catholic teachers less fortunate who, like myself, teach art to Hottentots and Pagans in secular schools, but upon whom rests the same obligation of being good Catholics, and of teaching well.

We must have an enthusiastic faith in God, our Father, uncreated Beauty, Who has given to His creatures, His children, materials and opportunities to make. We are made by God. We are the children of His love. What we make because we love to make it, is ours, is in a sense our child. What we make must be in some sense, then, worthy to be a grandchild of God.

Whether we, as artists, make a statue or a poem, or lesson so planned as to bring inspiration and joy, and a vision of Beauty to our pupils,

should not each of these works of art be as worthy as we can make it, a grandchild of God? We must have faith in our cause. The world has so much that is ugly and sordid! It can be made less ugly—more nearly beautiful—if each child in our charge learns a little something of neatness and order. If each one learns to eliminate something from his room that is useless and tawdry; if each one learns to refrain from throwing his crumpled gum paper onto the lawn or into the alley; if instead of scribbling on a sidewalk or chalking up a garden wall or a back fence, he can exercise his arms and use his chalk and the inspiration of his teacher to draw a gay landscape on wrapping paper for the impromptu show that he is staging in his basement, then we will have prepared him a little to enjoy the beauty of heaven.

We must have faith in our students. We must give them some measure of restraint, of repression, it is true, but we must also give them opportunities for self-expression. In varying degrees according to their grades our students are capable of self-expression. Their games and joys, their schools, recreational, and home experiences, their literature and history lessons, can all be expressed on paper, on the sand table, in clay. We must have the same faith that they themselves have in what they can do. When, at fifth or sixth grade, they become too critical of their own work we must keep their faith for them.

It is almost in art, at ten or twelve years, what it is in matters of religion from eighteen years to twenty; when each individual has to study and question and suffer at least in some measure to earn his faith in God. We need to have faith in ourselves. If we believe in God, in Beauty, in our own vocation to serve the Beauty of God, then we will come to our art classes as prepared as we can be; with respect and love for our holy task. An attitude is contagious; our children will respond. With Faith we will teach art well.

If we have an active Hope, it will carry us over the discouragement that might come from working with the very poor, who cannot afford expensive materials to work with. With Hope we will experiment, we will develop ingenuity in the use of less expensive tools and materials; chalk for those who cannot afford water colors. We hope that our young people will remember some of what we teach them. We can hope that they will feel a real joy in doing what they do, more beautifully, instead of only doing because they must! We can hope that at least some of the childish scribbles that we watch will develop into masterpieces, perhaps in the very modern manner.

With burning charity, with an ardent and sympathetic love of children, we will sense their powers and their limitations. We will know at what age the child is capable of illustrating the story of the Three Bears or the Three Wise Men, by tearing paper or by carving soap images. With sympathy, with love, we will sense when it is important to let him work out a problem alone, and when he needs

advice, or counsel, or warning; when his brush is too full of color, when his sleeve is likely to smudge his silhouette of his little sister.

We will know through our ardent charity how to lead him to express his love of God and of the saints in his own childish, naive fashion. We will know how to criticize his work kindly, graciously, appreciatively. We can lead the older ones to an appreciation of the arts of the altar, to serving Mass beautifully. Haven't we all sensed in some priests beautiful altar manners? Perhaps they learned them first, when as acolytes, they learned from a devout and loving nun of the beauty befitting the service of God, of altar arrangements that are orderly, restrained, liturgical. We need an abundance of faith, of hope, of charity to teach art well.

But we need the cardinal virtues, too! We need the ordinary common sense that comes from exercising prudence, justice, temperance, fortitude, in all the business of living; certainly in the business of teaching art.

Prudence will remind us that a tiny child must be kept at one occupation, even if it is a self-expressive one, for a very short time; that a high school student wants time enough to do a real piece of work; that all the possible gradations of time, from ten minutes to two hours, are suitable for the ages of six to sixteen. Prudence will help us to assign problems according to the capabilities and environment of our students. Chicago children can look down a long, straight street and see the houses getting smaller, the street coming together. They don't see the tops of houses. San Francisco people can know nothing of vanishing point; houses grow taller as streets recede up a hill. And today almost no child has seen a horse! Prudence will influence us in exhibiting the work of our students. We will not overemphasize the work of one or two outstanding pupils in the class to the discouragement of the thirty or thirty-eight ordinary mortals. Most of all, prudence will make us realize what a splendid heritage we have in our philosophy.

Lately I have been comparing recent professional literature from the secular with recent Catholic Art literature. I have been reading the latest edition of *Art Education Today*, published by Columbia University, *Modern Sacred Art*, compiled by Joan Morris and published in England, *Liturgical Arts* and our own *Christian Social Art Quarterly*. *Art Education Today* has much that is delightful, that is fine, that is helpful. It is handsomely gotten up; but after reading our own publications I went back to that one, and I felt much as I do after visiting a church that has no sanctuary lamp burning before the altar.

Let us keep our own publications and our own pedagogy sane, and fine and true. And because we have, even in poor and lowly churches, a burning sanctuary lamp we are richer than those others. We have

no need to resort to astronomy for design motifs for our children. Perhaps, as I found on page 61 of *Art Education Today,* they can include "moods and seasons, clouds and storms" in their landscape lessons, but how do they work with "stars and planets?" We have always Joshua from the Old Testament and the Star of Bethlehem from the New. Prudence will prevent us from copying the bad judgment or the erratic fad of the moment. What is sound and sincere, let us take from our frequently better trained and more skilled neighbors, but let us be sure. Let us choose wisely, and not too inclusively, not unquestioningly, of what is offered to us by clever salesmen. Let us avoid tricks and gadgets that produce results in things, but sometimes not good results in the habits and culture of our students. Let us not rush in unwarily; but with our perrenial philosophy, unfaddish, old, enduring, and supremely practical, let us weight and judge before we choose our method, our problem, our appreciation of results.

Justice will direct us to give to Art its fair place in the curriculum. We are, of course, each an enthusiast in his own field; but unless the child is also to become an artist, and that will barely be one out of a hundred, we must see that art has no more than its share of the student's time, but that it has that share fully. Justice will watch the amount of money that is spent for materials, for equipment, not too much, not too little. It is not just, not sincere, to let a child think he has created what his teacher has completed for him. It is no more just to copy another's art work than to copy his history or his mathematics papers.

It is not fair, not just to think that the Old Masters said the final word about art; that Christmas cards and Bible stories can only be illustrated by reproductions of these. Let us be fair and just to creative youth today. Let us train tiny hands that will express old truths in a sincere and modern way. It is not just, not fair, to teach our classes that only Gothic Architecture is spiritual and appropriate for a cathedral. Let us be fair to modern builders. Let us teach our classes that "form follows functions" and that steel and concrete, too, can be used to build nobly and sincerely for God.

The cardinal virtues, says Mortimer Adler, all overlap to such a degree that we cannot have one completely, without, in some measure, having them all. (I heard him say that last Saturday and when I told him I wanted to quote it he said, "Take it, it's yours. St. Thomas gave it to you and to me.")

And so, when we come to Temperance, perhaps we have already included its precepts in Prudence. Temperance, restraint, the middle path, isn't that the basis of our philosophy of common sense, of scholastic philosophy? Not too much self-expression, not too little creative art. Let us have neither too much guidance nor too little; neither too much elaboration in the decoration even of May altars or

of school rooms and blackboards, nor too little attention to these manipulations of joy. Is not Temperance, artistic restraint, economy of design? Let us exercise Temperance in the emotional expressions that we support and sponsor. Too much internal mysticism for young people, hold cards that are too sweet, or too sad, or too sentimental, that lack vigor, intellect, and strength of character, let us beware of these!

But Fortitude! That we have always to practice, and every day. If we are gifted with a love, an understanding, a vision of Beauty, we must suffer for it. A sculptor who sees in the lump of clay the vision of his dreams, must see an ugly, misshapen thing the while he is modeling it. He who knows Beauty must work over this ugly thing, must endure it until he has finished his creation. That requires Fortitude.

We must work, we will work from our own compulsion, more happily, more wearily, unto periods of more complete exhaustion than any other people in the world. After hanging an exhibit it came to me one time, as a comforting thought when I was happy but too sore and aching to sleep, "A woman is sad because the hour hath come but her joy is exceeding great when a child is born into the world." Our works of art, sculpture, painting, and fine teaching, these are our children. In our way, we create them in suffering.

When God created man He knew that it would cost, eventually, the suffering of His Son. But God created man. Man suffers, loves, in some measure, creates. May the child of man's labor be worthy to be the grandchild of God. Let us evaluate our Catholic Art Teaching according to Catholic standards. May our teaching conform to the highest standards of Catholic living. Let us pray for the Theological Virtues, for Faith, Hope, Charity. May we with God's grace exercise the cardinal virtues, Prudence, Justice, Temperance, Fortitude.

AN ART TEACHER'S EVALUATION OF ART EDUCATION

SISTER M. CASIMIR, O.P.,

Catholic Central High School, Grand Rapids, Mich.

Each one of us is an artist, though we may not be aware of the fact, for the beautiful innate in the human organism opens vistas of activities which it is the office of art to direct. This is where the work of art begins.

The mission of the art teacher is truly a noble one, since his is the task of directing the minds and hearts of men to the Source of all Beauty—God Himself, and of eliminating the sordid and unlovely from their lives.

Religion is the center of complete living, and art is the handmaid

of religion, serving to glorify the commonplace humdrum duties of life. A well-balanced education stresses not only the intellectual and physical faculties, but the spiritual and aesthetic as well, giving the individual an appreciation of all that is fine and beautiful in life, and affording him outlets for his creative faculties.

If we grasp the tremendous idea of art education, that of giving to men the freedom and enjoyment of life and that of following their desires and inclinations, then we must also provide facilities that will meet these demands of living and the capacity for its enjoyment.

Art is the gateway to this understanding of beauty and taste which provides a harmonious living. Education in art is the powerful means of conquering banality, ugliness, and decay of high ideals.

Art is not education in the arts as such, but it is vitally concerned with the appreciation of how to live—the greatest art of all. It is an approach to order and perfection. It unfolds its purpose in the individual and in society. It glides softly into human life—it soothes, stabilizes, and simplifies it.

Art is the basis for evaluating its own culture—"its own people; it keeps the pioneering spirit alive"; it is a creative force—a force for good living; for citizenship for the understanding of todays needs and it touches the welfare of all. It brings happiness, expands social duties by the attitudes taken toward civic and domestic environment; and it is a great factor in life.

The people's morale is greatly affected by beauty and by ugliness; the lack of ability to see beauty in the commonplace results in frustrations and revolts. Crudeness is subdued by the finer things of life which challenges the best efforts of the individual. That art has a tremendous influence on the spiritual life of the people is constantly demonstrated in the beautiful liturgy of the Church which has cherished the art of all ages as an outward expression of her faith in the divine Beauty.

Art touches every phase of Psychology. It is important to personality from the side of impression as well as expression. It touches every phase of man's interest—spiritual as well as material. It was adequately expressed by Arthur Lismer, "Man is most like God when he creates from ideas and imagination things and objects that live in the world of man as living truth. Art is the manifestation of divinity in humanity."

And yet of all the avenues that art leads into as a potent factor in education and life it is oftentimes given the least consideration.

Can it be denied that fundamental things of life require a deeper perception, that they demand an identification with character, that they are the continuous revealing of new truths, that they express the sense of adoration and worship? And it is by means of art that we obtain all of these.

No doubt each one of us can recall instances in our teaching career where youth could not be reached except through the magic touch of art which gave the individual an outlet for the play of his aesthetic faculties and challenged the hitherto dormant outlook. "After all, art is not a thing apart, placed in a category by itself. This is perhaps the cardinal sin committed by the modern artists who forgets that art should permeate every phase of life because it somehow mysteriously glorifies things and furnishes a new and eloquent language for the expression and communication of spiritual truth."

Art is not an end in itself. It is something transcending all laws except perhaps the so-called laws of beauty.

So much is said at the present time of youth delinquency. Is not much of this owing to lack of aesthetic knowledge? Where finer things are appreciated and reverenced, grosser things are eliminated. It is the noble function of art to sublimate all avenues of thought, all human instincts, and to give to the individual a new vision of life in which to grow and to expand in the fullness of his powers. And only then may we say with the poet:

Ah, how skillful grows the hand
That obeyeth love's command!
It is the heart and not the brain
That to the highest doth attain,
And he who followeth love's behest
Far surpasseth all the rest.

AN EVALUATION OF TEACHER TRAINING IN CATHOLIC ART EDUCATION

SISTER JANE CATHERINE, O.S.U.,
Mary Manse College, Toledo, Ohio

"An evaluation of teacher training in art education" is an overwhelming topic! I can just feel you settle back in your chairs and sigh, "Another dissertation on what is wrong with the poor art teachers!" But, never fear, I'm a poor art teacher myself who has attended scores of conventions looking for a few grains of inspiration to carry home with me. So I'm not going to inflict on you in digested form something that you can read in educational manuals or books. I shall merely make a few observations drawn from experience. And if I strike a responsive chord in only one or two of you I shall be satisfied.

By way of introduction, I think we will agree that the content of any art training we propose must be determined by contemporary needs. Such needs are vastly different from those of even a few years ago, because of the radical changes in purposes and procedures that are now occurring in the whole field of art. The reason for these changes has been attributed to many sources, but there is no doubt that the emphasis given to integration rather than specialization is a

deciding factor in the present trend toward an art-conscious public. With the shift in emphasis has come a recognition of the importance of art in the general curriculum; it is no longer relegated to the status of a fad or frill. As one prominent art instructor of a well-known university aptly put it, "In my twenty years of teaching experience on the faculty of this university, it is the first time I have been asked to act with members of the education department on a general curriculum committee." In other words, educators are beginning to realize that art has a cultural contribution to make to the general educational program.

This change of emphasis has necessarily caused a tremendous adjustment in the whole field of art education. To mention but one evidence of the awakened interest — the Ohio State Department of Education in revising its four-year curriculum for the preparation of elementary teachers recently made a minimum of six semester hours in art a definite requirement. Thus, the responsibility of teacher training in the arts has widened considerably for our college art departments. We now must deal not only with the comparative few who are preparing to be art teachers but also with the larger group who are entering into general educational work. But the added responsibility brings with it a golden opportunity which is especially challenging to the Catholic art educator. Why? Because the demand of modern education for the integration of school experience arises from the need of a unifying force in our present widely differentiated curriculum. The Catholic educational institution—be it grade school or university—is peculiarly fitted to meet this demand, for, by the mere fact of her existence, she possesses a unity that is governed by a common philosophy of life. This unity existing in Catholic thought and belief is a decided asset in planning courses which will develop here and now the life of the student in its every phase—physical, social, cultural, and, above all, religious. Thus the Catholic educator, no matter what her special field may be, has a strong foundation on which to build. Her main job is to vitalize the material at her disposal; to be alert and active in expressing the eternal truths that are the heritage of her faith in language and by methods that will attract attention.

Before we can venture a suggestion as to how this is to be done, it is important to realize that teacher training in the arts constitutes but one specialized phase of education in the arts. It is beyond the scope of my subject to discuss thoroughly this broader implication of art education. Suffice it to say that such training can be conveniently grouped under the headings: Art information, appreciation, and means of expression, or as Harold L. Butler, Dean of the College of Fine Arts at Syracuse University, classifies it:

1. The training of painters, sculptors, designers, illustrators and teachers of art.

2. The training of the art amateur, who desires to bring his talent to fruition in a non-professional way, by means of a combination of technical and cultural study; and

3. The training of the art appreciator that he may become one of the large number of those who not only enjoy art but understand and appreciate it by reason of a study of its periods, structure, and salient features.[1]

In a sense, professional preparation for art teaching should be concerned with all these three types of training, for a teacher of art should be, above all, a *practicing* and *teaching* artist, with emphasis on the artist. She will be capable of leading others along the pathway of beauty only in the degree to which she herself has learned to express beauty.

Next we must make some distinction between the two types of teacher training in art education; namely, the collegiate preparation given to prospective teachers and the constructive help given to experienced teachers. Although both groups are closely related, one being the outgrowth of the other, yet from the instructor's approach they are quite different.

In considering collegiate preparation I want to touch on just one specific type of course, the art methods course. The primary purpose of such a course is to have the student learn how to teach art. But is it not true that too often the course becomes a vehicle for the expression of the instructor's pet theories? Speaking from experience, I have found that some of these courses have been most helpful; in these, I derived very definite procedures that I was able to use in the classroom. In others, although valuable content material was presented, it was not in a form that could be translated to classroom use. It seems to me that this is a point on which we must check ourselves. Now the question naturally arises, "How are we to make such a course practical?" I would answer, "Present your problems just as you would present them to little children, step by step, using the same simple language." Thus, for instance, in teaching figure drawing, be not content with merely enumerating the well-known points concerned with figure proportions. These are obtainable in other courses. But present these points with animated gestures accompanied by chalk-talk illustration that is understandable to a small child, and do it slowly, with plenty of repetition and opportunity for questions. Thus a double purpose will be fulfilled: (1) the young teacher, if she has the humility to plunge into the work herself with the confidence of a small child, gains the courage needed to stand up before a class of children and inspire them. (2) She obtains the exact practical procedure to follow in her later work. Of course she will have to fit it to

[1]Palmer, Archie M., and Horton, Grace, "College Instruction in Art," Association of American Colleges, 111 Fifth Ave., New York, 1934, p. 24.

suit the particular class she has—all classes are different, just as are individuals—but at least she has a tangible bit of help with which to work.

Next I should like to speak of presenting to both groups—the prospective and the experienced teachers—the wide possibility there is open to the Catholic teacher of pictorializing Catholic truths. This does not imply merely correlating art with religion but making Catholic material that is timely or seasonal function in the art class. It implies the practical application of the principle of integration. Let me illustrate by discussing four different problems, all of which were completed during this past year.

First, a third and a fourth grade were studying Alaska and desired to work out some unit of art related to the subject. The teacher, uninitiated to the newer approach of Catholic art education, intended to do the usual geography project. Casually, I asked her if the children knew anything about Father Hubbard or Mother Amadeus. No, she hadn't mentioned them but what did they have to do with an Alaskan frieze! Cautiously, I proceeded to show how a contemporary Jesuit who is interested in photographing glaciers and volvanoes from an airplane and an Ursuline who left her Toledo Community to found Indian mission in Montana and later missions for the Eskimos of Alaska might have a great deal to do with enlivening the study of Alaska for these particular children. A nun, wearing the very habit their teacher wore, also taught little Eskimo children. Surely that was a tie that bound both groups together! Light dawned. "Of course, we shall find out more about her story." On my return I was amazed and gratified to find the progress that had been made. The large drawing was carefully planned and Mother Amadeus had an important place surrounded by her little Eskimos. Father Hubbard was also there with his airplane. There was quite a bit of discussion about the school and church. Should they be constructed like igloos or would they be real buildings made of wood? A careful perusal of photographs made them decide on the latter. Of course, the other typical Alaskan things were represented—icebergs, northern lights, bears, but the religious touch lent a story interest and gave real meaning to the whole.

Next an eighth grade teacher came to me looking for an idea suitable for an art unit. Knowing that the parish was planning an anniversary celebration, I suggested that she have the children draw the jubilee procession—acolytes, flower girls, the vested choir, and the clergy. At first she was somewhat dubious about the possibility of having children attempt such a subject. "But," I suggested, "surely they are more familiar with that, than with most things you can think of." So the plunge was made. The children were intrigued with the idea; they themselves could act as models. As a result, the

procession turned out to be a miniature picture gallery of the class. Then the question of the background arose. "Sister, couldn't we use some of the stained glass windows we designed at Christmas time?" ventured one boy. It proved to be a fine idea, for the refreshing glow of colored glass formed a rich setting for the cleverly conceived procession.

Although the greatest strides have been made in the elementary school this type of school is not the only place where integration can function successfully. It is probably not necessary to point out that this is due to the fact that "within a single classroom where one teacher teaches all subjects, integration is not a difficult problem.[2] The high school presents a different situation. Here we find a separation of subjects which is apt to cause a corresponding isolation in teaching. But this need not be the case, especially in the art room where more and more we are realizing the necessity of seeking for inspiration in the life about us. In doing so we do not have to sacrifice even one item of the outlined course of study. It is just a matter of enriching the required program by a more intellectual and spiritual approach. Let me illustrate. The art class of which I speak was composed of a group of talented young girls. They have been studying figures and were now involved in the intricacies of lettering. A summary unit of work seemed in order; an illustrated alphabet, each girl to contribute a letter gave the solution to the problem. But what about the subject—the theme to be worked out? The approaching feast of All Saints gave the teacher an idea: Why not an alphabet of saints? Here would be a real opportunity to make use of seasonal Catholic subject matter. Surely it would be worth trying.

In preparation for the problem, therefore, the teacher formulated a list of saints alphabetically arranged with the appropriate symbolism for each saint.[3] Not knowing how drawing saints would appeal to the modern girl, the teacher was somewhat uncertain what the response would be. However, the interest displayed was spontaneous from the first. Most of the students were familiar with their patron saints and all had their favorites. It was at this point that a friendly rivalry was introduced when one of the more progressive members of the class came out with: "Sister, would you check me up for Saint Elizabeth? She has always been my favorite saint." Still another ventured, "Joan of Arc for me, Sister. She is the real thing!"

Thus the girls signed up individually for their saints. Then began

---

[2]Klar Walter H., Winslow, Leon L., Kirby, C. Valentine, "Art Education in Principle and Practice," Milton Bradley Co., Springfield, Mass., 1933, p. 169.

[3]Bailey and Poole, *Symbolism for Artists* (Worcester, Mass. The Davis Press, 1925) and Van Treeck and Croft, *Symbols in the Church* (Milwaukee, Wisc., Bruce Publishing Co. 1938) proved to be helpful source books. The Liturgical Beuron prints of saints obtainable from the Liturgical Press, Collegeville, Minn., were valuable pictorial material.

the necessary research work for their figure. This involved not only a casual acquaintance with the life of the saint chosen, but also a knowledge of the dress and customs of the period. The student also had to know something about the color symbolism used by artists to portray qualities of character, and the significance of the symbols related to each saint. In the working out of the problem, there was, therefore, more than a mere application of art knowledge and principles. The project stimulated vigorous thinking and an atmosphere of research.

Finally we come to the fourth problem which I am mentioning because it illustrates the practicability of working out even on the college level a unit planned from this religious viewpoint. The Drama Workshop of Mary Manse College moved into new quarters last fall. A large empty wall space furnished the inventive for making a mural. In discussing the preliminary plans with the director I asked if she had any ideas for a suitable subject. "Would it be possible to work out something to show the contribution of the Church to the development of the drama?" she replied. Quite a large order, but it proved to be a real challenge to the girls. To bring about the realization of this theme in visual form, the entire second semester's work in the Color and Design course was devoted to an intensive study of the drama as it is related to representational form. This entailed a good deal of research into the history of the drama with the accompanying required knowledge of costumes, settings, and character types, also a familiarity with outstanding plays. The interpretation of the theme was necessarily symbolical. Remembering that one of the first dramas growing out of the ceremonies of the Church was the mystery play developed from the beautiful Easter sequence, it was decided to have a stained glass window of the Risen Christ dominate the whole scheme. This towers above an altar, on either side of which are grouped innumerable dramatic characters from plays throughout the ages, the more religious types appropriately arranged near the altar. Replicas of the early Greek and Roman theaters fill in the upper corners, forming a rhythmic setting for the figures. A group of Drama Workshop girls with their first director dominates the lower center while the border contains characters and details of plays produced at the college. This unit of work has brought about a number of beneficial results besides the cultural ones alluded to already. It has caused an increased interest in the college art department among other students and faculty members. Then, too, the student artists themselves feel that it is a privilege to leave to the college some of their work in a form that makes it a definite contribution.

In conclusion let me say that the type of problems here enumerated is indicative, I feel, of the new procedure in teaching art which we, as Catholic teachers, must follow. In doing so we are not only in step with the times but also true to our search for "Beauty ever

ancient, ever new." A great opportunity lies before us, but also a great responsibility, for as Archbishop Beckman says, "We must establish a new and vigorous educational program calculated to reconstruct and redefine the Christian conception of art, . . . Our young people must be accorded every advantage in pursuing their cultural aptitudes, guarded and directed in all their work, trained to appreciate the wonderful values genuine art has to offer and its ultimate place in the scheme of man's salvation."[4]

AN ARTIST'S EVALUATION OF AN ART EDUCATION

SISTER M. AUGUSTA, S.C.
College of Mount Saint Joseph-on-the-Ohio,
Mount St. Joseph, Ohio

The artist's evaluation of an art education should be specially vital to us, since it is the artists who make the things the public see and call art, and who consequently have the greatest opportunity to train people's ideas. Artists are the ones in particular, then, that we should hope to set right, or to find the right ones and set ourselves right with them.

But there are many things we should have clear in our minds about an artist before we can follow him in his judgment. When we say "artist" we eliminate those painters who make pretty pictures to sell or to show. We mean the genuine artist whose whole life is devoted earnestly to his work, and who, while he works, places the good of the thing he is making above all other considerations, is totally absorbed in its perfection, and is oblivious to praise or criticism. Such an artist finds his guiding principles in the object itself, its purpose and material; and in himself, in his aims and ideas. The tools that he uses transfer his thoughts into the material according to the nature of the tools themselves, according to the nature of the material, and according to the nature of the artist.

The things are made to be perfect in themselves whether they be wooden chairs, metal cars, stone statues, or oil paintings; and the artist knows that their greatest perfection and beauty consists in their being essentially what they are: A wooden chair, a piece of furniture to sit in, a metal car, a vehicle to move swiftly and to ride in; an oil painting, an arrangement of color and pattern in paint. The artist who works in this way may be an ordinary artist or he may be a great master according to the nobility of mind, soul and character that God has given him.

There are many such real artists today, but the principal trouble,

[4]Beckman, Francis J. L., "Art, Youth, and the Church," Columbia, January, 1939, p. 9.

and that especially in our Catholic world, is the fact that there are so few people who realize the high order of virtue involved in working as these artists work. They are definitely following Christian principles. They are definitely Christian artists, yet they seldom enjoy the full benefit of such a reputation. Because they are not doing over and over again the same things that have been done for three hundred years they are put down as revolutionary or as mentally deficient. All our present-day awakening dates back to that time when the artists themselves began to realize that their art was awry. They knew *why* it was awry, but when they tried to set it straight, when they determined to create real art instead of lifeless imitations of a dead art, they were condemned and ostracized.

The world is more tolerant today, and to a certain degree more intelligent. At least we have some good artists and there are enough who know what art is to believe in them and support their work. There is, of course, a certain class which patronizes new art movements through a mere love of novelty. Another class, having acquired an "art education," so called, knows all the various "isms" with their histories and followers, but is more interested in names than in discovering any genuine art principles.

To the vast majority of people, however, art is something entirely separated from every-day existence. It is a frill, something tacked on, or a sugar coating to distract the mind from the uninteresting and artless activities of the day. People have forgotten that art is merely the right doing of every human act. They have lost sight of the joy and beauty that comes with living well and artfully. They do not know that there is no separately existing "art," but only "arts," the art of sewing, of writing, of painting or carving. Arts cannot be thought of as distinct from human activity. Yet this is what our present civilization has tried to do and has consequently developed an abnormal state of existence.

What becomes of our Christian artist in such a civilization, and what answer can we expect from him concerning an art education which should remedy such errors? Probably the question would be asked first: What do you mean by an "education"?

An education is expected primarily to open men's minds to truth. Not all so-called education does this. Instead of training men's minds to think, they merely store up information, encourage intellectual pride and thus destroy the capacity for real truth. The idea that an education as an accumulation of knowledge is as false as the idea that art is a separate entity from life. Both errors have done much damage to our civilization.

To our Christian artist an education means an understanding of life through a wide knowledge of it obtained either through study and experience or through experience alone. It means a genuine, sympa-

thetic appreciation of all mankind, an ability to weigh truths honestly and impersonally in any circumstance, and to form right judgments.

How then would such an idea apply to an art education? Simply and entirely by dealing with art as the normal, natural human activity that it is. If education means an understanding of life, then an art education means an understanding of that most intimate expression of mans life, his art. It means an understanding of why and how man makes things as he does. We have a true appreciation of a person when we can comprehend what he has made.

In an art education, then, we learn to weigh truths honestly, i.e., we consider the truth of the idea as it is transferred to the material object, and by truth we mean *essential* truth, not superficial, surface likeness. Consider a bronze St. Francis. Is the essential truth of that great saint translated adequately into the language of the metal? Has the artist respected the properties and limitations of the material, treating bronze *as* bronze, and using its qualities of strength and durability to tell us the great truth about this saint? Or has the "artist" tried to deceive us? Has he polished the bronze until we think it is only dark skin, ruffed other parts to give the impression of coarse goods, and then copied some pretty face and dramatic expression until we forget all that we ever knew about this austere but loving saint, and about the metal we call bronze. If the first is true, the statue is the work of a truthful artist, if the latter, it is that of a dishonest craftsman. An art education develops the ability to weigh such truths honestly, and also to study them impersonally. The perfection of rightness of a piece of art is in the thing itself, and our minds, comprehending the rightness in it, judge it good art. Any personal connection or appeal has nothing to do with the truth of the object. A person with a genuine art education understands and appreciates the work of mankind, because he knows when truth has been maintained in idea and material, in treatment and purpose. A person so equipped is qualified to form right judgments on works of art.

Our next thought would be concerning the means whereby such an art education could be attained in our present abnormal civilization. First it would be necessary to place in the hands of those to be educated, the actual materials from which things are to be made, that they might see and feel and know what are the qualities and characteristics of each. No one can judge of any material until he has worked with it, until he sees what it will do, and how it should be handled to bring out its best qualities. Then actual things should be made of these materials, usable things. Let the persons learn that intelligence, thought and planning are needed in the making of an object really usable. They will see that when they have made well their usable thing it is pleasing. Its complete fitness to purpose satisfies the mind,

and if the artist's imagination has taken part in the making of it, it further satisfies the whole man.

Persons would learn through these experiences how to think and how to put their thoughts into material form. They would realize that problems are worked out individually in accordance with the special faculties with which God has endowed each of us. They would learn to value and enjoy these powers and thus being awakened, a new world and a right world would be opened up to them. With these discoveries persons would have a firm foundation on which to stand and a solid starting point from which to set out freely and happily, knowing exactly what they are doing and why and how, and clearly aiming at a definite goal. The goal in any work of art is the perfection of the thing itself; the impulse and ideas and mental images come from within.

With such an art education widespread, we might do much to set right the abnormal state into which our world has fallen.

But where is it to begin? We are more than conscious of the deplorable lack of a right understanding of art among Catholics. This condition points to the fact that they have not been made to realize in general courses of education that the same principles and doctrines that guide the other actions of their lives also govern them in the making of things. Nor have they been shown that truth and goodness produce beauty. If such ideas could be given to our Catholic laity in an art education, Catholic artists would soon bud forth. But with the examples of art that we offer our people, they are not to be condemned for not becoming artists. We can hardly imagine a healthy minded man having any desire to be a maker of plaster statues such as we have in our churches, or a painter of holy cards that show anaemic movie stars supposed to be great giants of the spiritual life. It is hard to estimate the damage done by this insipid art in spreading the impression of triviality, weakness and theatrical pose in connection with spirituality. But merely from the standpoint of common honesty, these things are false, and as Christians we should recognize the abuse of Christian principles in deceptive, insignificant, and sentimental art.

As Catholics we *should* produce the greatest art as well as the greatest number of artists in every generation because in our faith we have the key and secret to all truth, and art is based on truth.

If we were actively conscious of just these two facts, we would all be artists, not necessarily masters, of course. The great majority of men are ordinary, but it is the artful doing of ordinary things that creates a perfect state of existence. If our Catholics could apply their heritage of truth to the act of making things right, they would be more fully human and more fully Catholic. They would recognize the virtue in making things well; and knowing this natural and human activity to be good, they would love it. Their whole lives would be

more complete because they would have that perfect freedom that only a love of truth can give. They would discover the beauty and joy that are in the making of things as they should be made; they would unshackle that inborn desire to give material expression to their thoughts, to shape and order things rightly. Art would be returned to its proper place, and through such an art education made universal we should have in every walk of life millions of Catholic artists!

ART STUDENTS' EVALUATIONS OF AN ART EDUCATION

PROF. STANLEY S. SESSLER,

Director Department of Fine Arts, University of Notre Dame

This paper is the result of a compilation of data from a survey conducted in the past three months. Through the very generous co-operation of a number of schools, a group selected as a typical cross section of present-day art education of both East and Middle-West, it has been possible to draw certain noteworthy conclusions. In considering the written material submitted by 326 students from the twelve schools, observation was made of the fact that about 80 per cent of the art students were primarily interested in an art career. The remainder wanted to acquire a "cultural background" or were hoping to "find themselves" in their pursuit of art studies. Some of the latter eventually would be added to the first 80 per cent. This situation makes us realize that we have an unusually fine, healthy attitude with which to work. Only in the high schools do we find conditions that differ from the above.

We can state with a reasonable degree of accuracy that in the progressive academies and high schools having classes in art subject, the above situation is almost reversed. Of the large number of students taking art, 10 per cent and oftentimes less than that number, expect to follow through with their favorite subject to a career. As a rule, the high school boy or girl cannot definitely decide upon a life's work. Even with the help of a vocational guidance director, there are too many who enter the universities with no idea of the future for which they are preparing themselves. Witness the outstanding majority enrolled in our Arts and Letters colleges. However, even they are forced eventually to select a "major," the educators hoping thereby to assist in the selection of a proper place for the gaining of a livelihood. Art educators should consider themselves indeed fortunate to have under their guidance a group of young men and women who are so unusual in that they know more definitely what they expect of their training.

There is no denying it, the art student of today is earnest in his search of the necessary knowledge. Undoubtedly the world's experi-

ences of the past eight years have had much to do with this attitude, but in the particular case of the art students, this condition, added to the great handicap of a layman's impression of the impracticality of art, we see a *courageous* decision being made in the face of unusual odds. If we eliminate the impractical phases in art education, then this same student gets an equal opportunity as his classmates in the other departments. We as educators recognize the wisdom of sponsoring a practical course in the various phases of art study. By breaking down the "Ivory tower" isolation of it, and classifying it with the letters and sciences, making it less of the "high-hat" it has been so long, we can make it more popular and comprehensible.

What does the art student want of an art education? The overwhelming majority want a "thorough preparation for a life's work." They are insistent that they be well prepared to take a place in the world. That certainly is a large order, but it can be fulfilled. Suggestions also have been made for "earlier specialization for the acquiring of a perfect technique." Then, again, the student should be "so assisted as to be able to find himself," and not have that particular problem confronting him when his schooling is over. The teacher wants a "rich general background" and yet those who have had experience in practice teaching add: "with sufficient time for specialization."

There is detection of a certain unreasonable demand, quite typical, however, of impetuous youth. Yet we cannot disregard these requests. The problem surely must be solved by both student and director.

We can, in fairness, say youth expects too much of the little time there is at our disposal. Nevertheless the intense desire and hunger for the "adequate" is the one encouraging light of hope. Let us not deceive ourselves into thinking that "too much theory and not enough practical knowledge" is passing by the student unnoticed. In the same vein, emphasizing the above cry, comes this little experience:

Several weeks ago, at the judging of our Fourth Annual Art Survey of high schools and academies of the Middle-West, it was my pleasure to discuss with one of the judges, an art director by the way, the problems of the apprentice in an advertising art studio. "Regardless of the best training the art student receives today," said Mr. A, "we find it necessary to train him over and from the very beginning, so that he can fit into our organization efficiently. The art student today is not as reliable, thorough, or dependable as when you and I were starting in at this game."

The irony also is that this same studio has taken in promising talent from high schools—talent which was financially unable to acquire a "higher" education. This studio has developed it so that in most cases two years saw that talent earning a substantial salary doing work to satisfy strict, professional standards.

Our surveys at Notre Dame, conducted for the past four years, have clearly shown us that there is too much difference between the quality of work from the best and the worst exhibits. It is natural to conclude that with better preparation in high school and academy there would be more time that could be devoted in colleges and universities to more advanced instruction, even specialization. In the cases of students unfortunate in having no art background in high school, the best that can be expected is to bring such a student in two years' training to a level a bit above a good high school talent. It is no wonder there are so few who are capable of professional work at graduation! This is not a complaint of our high school instruction of today; this also is not an attempt to "pass the buck along." Let both high school and college shoulder the blame and work out a solution together to remedy some outstanding weaknesses in the working system. Both institutions can make conscientious efforts to give the student the best of instruction. That means our teachers must be alert, aware of the present-day professional standards, and prepare themselves during their entire career by creative work, study, and research. Progress demands this. It will be noticed that programs of art study will be changed gradually as time goes on. Practicality requires it, so that our teaching be in the contemporary vein, too. Above all, the student should be able to get most of his expectations of the education we give him. His ideas, with very few exceptions, are the echo of those of his parents, whose principal interest is insuring the future of their children. Parents expect us to share the same responsibility with them.

If, in any of the preceding material, there is a challenge to our ability as teachers and leaders, let us hopefully and sincerely meet this challenge. Let us make art education dispell any ideas the layman may have today that a college education is not attractive enough or does not give ample preparation along professional lines. Let us attempt to make the apprentice systems unnecessary. How are we to do this? By training better teachers, teachers who know their jobs!

■

GROUP MEETINGS

ELEMENTARY GROUP

Reported by Ernest Ziegfeld

Presiding at the Elementary Section was Miss Juanita Goodsite, Assistant Supervisor of Art in the Public Schools, Toledo, Ohio. The secretary of the meeting was Ernest Ziegfeld, Supervisor of Art in the Public Schools, Owatonna, Minnesota.

The first speaker introduced by Miss Goodsite was Mrs. Audrey McMahon, Assistant Director of the Federal Arts Project in New York City, who spoke on "Child Interests as a Basis for Art Education." She gave an account of the work in art education being done by the Federal Arts Project, explaining the methods used in carrying out their program. During her talk Mrs. McMahon read from a paper by Alexander Stavenitz, Director of Art Teaching in the Federal Arts Project in New York City.

About 350 artists are employed to give art instruction to 150,000 students each week. Of this number 42,000 are children and adolescents, of which about 20,000 are pre-school and elementary school children. The classes draw their attendance largely from the underprivileged areas, from settlement houses, boys' clubs, and other social agencies. The work in these classes is integrated with the work in the public schools and competition between the two is carefully avoided.

The youngest children in the classes are about four or five years of age. At this age the primary stimulus to work is the opportunity for motor activity, and the visual stimulation of color. As the desire for representation develops the child's first and most compelling interest in the human figure. His first drawings are very crude but as he grows in intelligence and his powers of observation improve there is a corresponding improvement in his drawing.

The work in the art classes reflects the differences in the personalities of the children, and exhibits a wide variety of interests among children from the same social group. It furnishes an index to such personality traits as timidity, introversion, escapism, and aggressiveness. When a child is found to be using his drawing as an escape from reality, the competent teacher redirects his interests by coupling his symbolic representations with real life situations.

The policy of the teachers is to use the child's interests as a basis for teaching rather than to impose a rigidly formulated curriculum. Whatever the child chooses to draw, he will encounter technical problems of drawing with which the teacher can help him. The child's interest is motivated by his desire to achieve the goal which he has set for himself rather than a goal which has been imposed by the teacher. It

is very important that the teacher, in evaluating the work, and in giving assistance to the child should understand the child's point of view and give him every aid in communicating his own idea.

It is also important that the teacher recognize the changes which occur as the child grows and develops. His interests change and grow in scope, and he is apt to become self-conscious The instructor must avoid any attempt to perpetuate the patterns of an earlier stage.

Group activities such as collective murals, large sculpture projects and textile projects have been found to contribute to the healthy development of the child, especially in the ability to cooperate with other children.

The Federal Arts Project employs only creative artists in the art teaching division. For the most part they have not had any previous experience in the teaching of art. Consequently their approach to the problem is more from the point of view of the creative artist than from that of the art educator. It is required that the pupil take the initiative in his work in order for him to continue attendance in the classes. For those pupils who do not show an active interest in the work, transference to the drama or music classes is suggested.

Mrs. McMahon also spoke of the therapeutic values of art work in the treatment of maladjusted children, and mentioned in particular the work done at the Bellevue hospital. Vagrants (i.e., children who have run away more than once) and children who have given evidence of mental disorder are placed in the Bellevue hospital for a thirty day observation period. During this time a diagnosis of the childs difficulties is made as a basis for further treatment. The art work which the child does during this time often forms a valuable part of his case history. He unconsciously tells stories in his drawings which he cannot express verbally and his drawings furnish many hints as to the factors underlying his difficulty. The work too, often constitutes a release for the child and enables him to achieve a more satisfactory emotional adjustment.

The second speaker, Mrs. Bonita Keck Gaines, art teacher in the Liberty School at Highland Park, Michigan, spoke on "School Activities and a Pageant." She gave an account of an activity program which was developed by the pupils and teachers of the Liberty School. Her talk was illustrated with motion pictures. The activities centered around the presentation of a pageant of Land Transportation, which resulted from a discussion by the principal and teachers of the units of work covered from the kindergarten through the seventh grade.

The organization and presentation of the pageant formed the core out of which grew a great variety of activities, and around which these activities were coordinated. Each room in the school constituted a unit, was responsible for presenting a part of the pageant which covered all forms of land transportation throughout man's history.

All the departments of the school contributed to the work, and the organization of the rooms into separate units did not prevent the working together and cooperation of the various rooms.

Every effort was made to give the children wide range of facilities and experiences. There were many books at their disposal for research purposes, moving pictures were shown, and field trips were made to points of interest in the community. The children collected a variety of materials, and the stores in the community contributed such things as packing boxes, paper, and clay. Much of the work was done in the halls of the school building. Typical activities were the construction of animals and large Egyptian figures from papier mache, the making of costumes, and the construction of various methods of transportation such as drags, dog carts, covered wagons, chariots, and automobiles.

The work furnished a wealth of vital activities for the children, and was valuable in developing their ability to work cooperatively. Mrs. Gaines also mentioned the change that the pupils had shown in their ingenuity and their ability to handle materials.

Mrs. Mary Ryan, the third speaker, had as her topic "Modern Music Interpreted in Paint and Clay." Mrs. Ryan is art teacher at Longfellow School, Toledo, Ohio. She told of the work which she had done in correlation with the music department of her school. The children were asked to draw or paint the impressions which they received when listening to recorded music. Clay was also used as a medium by some of the children in the development of the problem. The first music used was George Gershwin's "Rhapsody in Blue" because it was familiar to most of the children. Later, music was used which the children had not heard before, but in most cases it was music with a definite program or story. Mrs. Ryan showed examples both of the paintings and the modeled figures which had been made by the pupils.

Following her talk, Mrs. Ryan also showed a moving picture in color which had been taken by some of her pupils, of the various activities in her classes.

The discussion was led by Miss Marion Miller, Supervisor of Art in the Public Schools, Denver, Colorado. One of the audiences raised the question as to whether there were not more important elements in a piece of music than the subject-matter or story, which should be utilized in such a problem, elements such as rhythm, form, and emotional content. The suggestion was also made that some method might be devised whereby the work would start with the visual arts and then go into the development of their music counterparts. Miss Olga Schulkegel, the Art Supervisor in Hammond, Indiana, asked one of her teachers, Miss Tully, to tell of the work which she had done in correlating art and music. This work was mostly with rhythm. The pupils selected a piece of music which they liked, listened to it several

times, sang it and went through bodily motions which were expressive of the rhythms. After they had gotten the "feel" of the music, they made large drawings and rhythmic patterns.

In closing, Miss Miller summarized two possible procedures which might be followed in correlating art and music, which had been brought out in Mrs. Ryan's talk and in the discussion which followed: first, that music with a definite program or story be used and that this story then be interpreted in graphic or plastic form by the pupils; second, that instead of the program of the music, attention should be focused on such qualities as form, color, rhythm and emotional quality.

SECONDARY GROUP

THE EXPANDING CONCEPT OF THE ARTS IN EDUCATION

A PANEL LED BY MARY ALBRIGHT GILES

Introduction of the panel members and a brief statement of the direction the meeting is to take. Emphasis on the difference between the idea that the arts are a special subject in the curriculum with exclusive purposes, and, on the other hand, the idea that the arts have the same function in the school as other areas: namely, that of contributing to whole school purposes, in order that the discussion might focus around the ways in which such purposes are being served by the arts. Some of the purposes of secondary education which are very generally agreed on are presented here.

All of these seem to center around the optimum development of individual personality in all aspects of living, which, when seen in relation to the ideals of democracy, involve the development of the following attitudes: characteristics, skills, abilities and understandings. At present in thinking about curriculum the tendency is to consider four major points of emphasis. Such points of major emphasis are roughly used here with the understanding that there are constant interrelationships.

A. Purposes of Education centered around the *aspect of immediate, personal development or self realization* are directed toward the following outcomes:
   (1) An inquiring mind or appetite for learning.
   (2) Necessary skills and abilities i. e., reading, writing, problem solving, seeing, hearing, etc.
   (3) Certain knowledge and attitudes and skills necessary for maintaining mental and physical health.
   (4) Means of recreation, ability to use leisure time effectively.
   (5) Mental resources of intellectual interests.
   (6) Aesthetic appreciations and interests.

(7) Self assurance, knowledge that one is normal and has a contribution to make to the group.
(8) Adequate world picture relative to a philosophy of life.
(9) Expanding powers of appreciation and enjoyment of living.
(10) Understanding of ones own development, physically and mentally.
(11) Ability to use reflective thinking.
(12) Ability to evaluate own actions.
(13) Creativeness.
(14) Self-direction.

B. Purposes of Education centered around *aspects of immediate personal-social relationships*, directed toward the following outcomes:
(1) Understanding of self in relation to the environment and to other people—respect for personality of others.
(2) A sense of values which places human relationships first.
(3) Friendships with both sexes as a basis for rich, sincere and varied social life.
(4) Observation of the amenities of social behavior.
(5) Appreciation of the home as a social institution.
(6) Ability to participate in home living and in the maintenance of democratic family relationships.

C. Purposes of Education centered around the *aspects of social-civic relationships* are directed toward the following outcomes:
(1) Faith in the intelligence of man and in the method of intelligence.
(2) Disposition to cooperate in socially worth while undertakings (work or play).
(3) Disposition to abide by results of group thinking.
(4) Critical attitudes, defense against propaganda.
(5) Tolerance.
(6) A sense of social justice and active participation in the solution of social problems.
(7) Regard for the nation's resources.
(8) Acceptance of civic duties.
(9) Loyalty toward democratic ideals.
(10) Respect for law.
(11) Disposition to measure scientific advance by its contribution to general welfare.

D. Purposes of Education centered around the *aspects of personal, economic relationships* are directed toward the following outcomes:
(1) Knowledge of the satisfaction of good workmanship.

(2) Understanding of the requirements and opportunities for various jobs.
(3) Appreciation of the social value of ones work.
(4) Ability to make wise purchases of goods on the basis of adequately developed standards and understandings.
(5) Selection of occupation and adequate preparation.
(6) Maintenance and improvement of efficiency in work.
(7) Planning of economics of own life.
(8) Taking of appropriate measures to safeguard own interests.

This discussion served to illustrate the ways in which each of the arts areas involved actually contribute to some of these major purposes of the school. The time was limited so that each member did not have more than twenty minutes to present his illustrations. The presentations were very informal and those in the panel presented questions to each other from time to time bringing in additional material which had definite relationship to the point in question.

THE EXPANDING CONCEPTS IN THE FINE ARTS

HAROLD SHULTZ

Instructor, Fine Arts, Francis Parker School, Chicago, Illinois

IN THE FINE ARTS:

1. What it means for the Art Teacher.

The Art Teacher must be an integrated person, much alive and interested in children and their growth.

Art must be justified on the basis of stated aims to prove its importance.

1. What is Art?
   Historically.
   Religious.
   Social.

Art is a reflection of basic and increasing aspects of General Education. Develop among the children a sense of freedom among themselves. Teachers should interest themselves in the child interest.

1. Trips to museums.
2. Exhibits, local.
3. Pictures—symbols and standards studied.
4. Social studies.
   Works of art are of social significance, this can be made a concrete problem.

Personal Development.

1. Posture.
2. Aesthetic appreciation.
3. Expansion appreciation.
4. Respect intelligence of others.

5. Human interest.
6. Appreciation of home.
7. Group thinking.
8. Loyalty of democratic ideals.
9. Security in economics.
10. Family living.

There is a general experience in all departments.

Art contributes to everything.

ART EXPERIENCE IS A CONTINUED PART OF THE LIVES OF CHILDREN.

THE EXPANDING CONCEPTS OF HOME ECONOMICS IN SECONDARY EDUCATION

NORMA ALBRIGHT

Assistant Professor, Home Economics Education

Home economics has through the years broadened its scope, enriched its content, and changed its emphasis with changes in the social order and in philosophy. However, all areas today need to examine their fields and determine just what emphasis they are making in terms of present educational objectives. Home economics is working toward the same goals as other fields but needs to make greater contributions to both boys and girls.

Home economics is making a contribution to purposes centering around the aspect of immediate personal development or self realization. This is not a new emphasis for home economics has helped adolescents in problems of personal living by developing attitudes, understandings and skills necessary for developing and maintaining both physical and mental health. Through a functional approach adolescents are helped to select foods to eat, clothes to wear, and a place to live; new means and values are developed in real-life situations. This can only be done in relation to other members of the family, and in so doing, students are helped to develop a philosophy of life and a way of living with other people.

The aspect of living, termed immediate personal-social relationships, cannot be separated from the former aspect of personal living, and again is not a new emphasis. Home economics has for a long time been helping students live in homes, in accepting responsibility for one's share of work, in adjusting to and understanding other members in the family, and in understanding that successful personal and family life is the responsibility of all. Because of conflicting beliefs and changing conditions, education must aid students in reconstructing

values and standards. Home economics can go further in this emphasis, whether a homemaker can contribute more by remaining in the home, or whether part-time employment outside the home would mean greater satisfaction for the family and more satisfaction for all is one of the many changes to be considered in family life today due to changing social conditions. This means there are emotional changes to be met as seen in homes during the recent depression when the man was without employment and this necessitated changes and adaptations in home and family living.

The contribution home economics can make to the aspect of social-civic relationships may not be as great as some of the other fields, but again we need to go further. The social emphasis as the need for understanding why others in our society are hungry, others not able to select clothing to keep warm, and that living conditions which do not contribute to health and happiness, are all inter-relationships in present-day living. More can be done on problems of broken homes, on the meaning of divorce, and community health and recreation. The responsibility for teaching the development of home life and the reasons why home life has always reflected the changes in society is definitely the responsibility of education for personal, home and family life.

Home economics should assume a major responsibility in the aspect of economic relationships. Young people are finding it increasingly difficult to assume economic independence and as a consumer of goods and services need help before and after attaining economic independence. Life for all could be enriched through a more intelligent use of goods and services. Home economics must aid in helping through the selection and use of goods and services but must also assist in pointing out inter-relationships and their bearing upon all in our society. Not only must the arts works closely together but the success in attaining the educational objectives will depend largely on how well such subject barriers may be broken down and in placing the major emphasis on the development of children.

In a unified studies or core program, home economics can play a significant part. There are three distinct contributions which can be made. Many fields contribute to home living but home economics is the only one in which the home and family form the core of the program. A second contribution is its unifying aspect. All factors regardless of field are brought together in the solution of real problems. A third contribution is in the teaching of particular skills and understandings relating to family life. Teachers in the arts should be the first to forget subject areas and work together in providing rich experiences for children.

COLLEGE GROUP

Reported by PAULINE JOHNSON

The meeting was called to order by the presiding officer, Robert S. Hilpert, Associate Professor of Art Education, University of Minnesota, who stated briefly that he thought the colleges have often been behind in taking a leadership position, but that he felt the University of Minnesota had led in the field rather than followed. He then introduced Ray Faulkner, Assistant Professor of General Arts and Art Education, of the University of Minnesota, who gave an address on "An Arts Program in General Education."

Mr. Hilpert introduced Miss Clementine Eich, Assistant Professor of Art, Ball State Teachers' College, Muncie, Ind., who talked on "An Integrated Art Program."

Mr. Hilpert introduced Sister Helene, O.P., of St. Joseph College, Adrian, Michigan, who read a paper on "The College Program in Art."

Mr. Hilpert introduced George H. Hilliard, Professor of Education, Western State Teachers' College, Kalamazoo, Michigan, who preceded the discussion with a short paper concerning the approach of general education with reference to the part art plays in the whole of education.

A brief discussion, challenging some of the points the speakers made, followed, conducted by Robert Hilpert.

Questions asked included:

Why begin the art approach with purely contemporary things?

Why not begin with emotional experiences?

Art is a matter of intuitive feeling for something that is important.

Professor Faulkner brought out the point that slides and photographs had small values in the development of intuitive feeling—that first-hand experiences, although poor ones, were best. He was referring to a previous point where he had stated that he would rather take his students within a poor example of a Gothic church where they might move around within its spatial areas, than show them slides of the best Gothic architecture.

The discussion ended with the audience asking Professor Faulkner about the technical set-up of the General College at the University of Minnesota, in which the culture of the General College student was the concern.

THE ARTS IN THE GENERAL COLLEGE

RAY FAULKNER
Assistant Professor of General Art and Art Education, University of Minnesota, Minneapolis, Minnesota

Throughout a six-year period of experimentation in building art courses directly suited to the needs and interests of general (not professional) students, the arts courses offered by the University of Minnesota's General College have developed in the following directions:

1. The arts are presented as integral with one another—and with life; *not as separated fields of knowledge.*

Art products of all types—music, architecture, drama, painting, etc.—spring from similar basic human needs, and consequently have many points in common. These relationships of one art to another and of art to life are obscured only in that brand of scholarship which loses sight of the whole in its emphasis on the part.

2. Emphasis placed on arts of everyday living; *not on arts which are remote from contemporary experience.*

The importance of art products to the general student is determined by the impact with which they hit his everyday activities rather than by their historical or theoretical importance. Our first task is to determine which art products are important, and with funds granted by the General Education Board the General College is making an intensive study of student and adult needs and interests in contemporary society as a basis for curriculum building.

3. Course content organization is realistic and psychological; *not chronological.*

The student and layman know art as it occurs in daily living, not as it developed historically. To present the arts historically is to fly directly in the face of the facts known to psychologists and educators.

4. Emphasis is on contemporary American arts; *not on historical arts.*

Although the great masterpieces of art representing foreign cultures of the past are discussed and studied in so far as they contribute to the students' development, our emphasis is on those art products which are expressions of the culture which our students are helping to form—that is, the culture of today. We approach the past through the present, not the present through the past.

5. Approach is experiential; *not theoretical.*

Art products were produced to be experienced, not to be talked and theorized about. In so far as discussion and theorizing contribute to deepening and broadening experience, they are valuable. But no

amount of talking can replace vital experiences in the presence of art objects.

6. Arts approached in many ways; *not one method.*

Laboratory participation, lectures, readings, discussions and field trips are among the approaches used to the arts. This is opposed to the narrow historical approach of lecture-reading combination, and also the equally narrow, hyper-progressive over-emphasis on participation. Thus, individual differences in efficient learning are recognized.

7. Emphasis on many aspects and appeals of arts; *not merely on intellectual—or merely emotional.*

Attitudes, appreciations, feelings, as wll as knowledge, are important in gaining a deeper understanding of the arts. We avoid placing undue emphasis on either the intellectual or emotional appeals, but demonstrate that both are vital in art experiences and that no gulf separates the two. *In summary:* Our approach to the arts is focused on individual needs in contemporary society, not on subject-matter. Less usual at the college than at the public school level, this approach seems thoroughly sound and is actually working at the General College.

AN INTEGRATED ART PROGRAM

CLEMENTINE EICH,
Assistant Professor of Art, Ball State Teachers College, Muncie, Ind.

I, too, have had the thrill of visiting General College, at Minnesota, and seeing Dr. Faulkner's fine theories working in a virile, active environment. With that experience in mind, I was hesitant about describing our infant course, as yet too young to have taken on salient characteristics. In my thinking, however, I realized that our present problem is one which many of you too are now facing. With that knowledge and the hope that we may be of mutual help in this work, I submit a recounting of our first year's experience in organizing and conducting an integrated arts course at Ball State Teachers College.

We are attempting to give freshman college students an integrated experience in the field of the arts. At present four areas are working together in this course: music, graphic arts, home economics and industrial arts. This is a non-professional course, planned as part of the experiences of a student in the four-year elementary curriculum.

Because, in Indiana, four years of preparation are now required for all elementary teachers, a new curriculum was planned for the student preparing for elementary teaching. This new plan allows for two years of non-professional, general study to be followed by two years of work specifically for teacher training.

The first two years of work, then, are designed to enrich the student's life, and to orient him in his environment. In the field of the arts, it was hoped to make these a functioning part of his experiences,

now and later. The realization of the need for this came with the sad knowledge that many of our college-bred confreres and friends had little appreciation or curiosity, however, for anything but their specialized fields. The teacher's important responsibility toward society, in her being a whole, vital and interesting person has so often been ignored, in practical training. It was agreed that we should bring the educational philosophy of the elementary school up to the college level, the honest way of beginning with the individual where he is and helping him to develop, rather than the imposing of similar factual content on a large group.

As planned the curriculum gives twenty hours to the arts, twelve required and eight elective. These are:

Arts 104. Understanding the Arts. An introductory course to provide opportunities for students to have experiences which show relationships and importance of the arts in life, and their possibilities as a means of individual expression and development.

Arts 105. Arts Expression. A laboratory course designed to provide opportunities for individual creative expression in a variety of media.

Arts 304. Arts Methods. A course in the teaching of music, graphic art, home economics, industrial arts.

Even before it went into the catalogue as fact, we realized that we would not draw a sharp line between "Understanding" and "Experiencing" but have these a continuity of experiences comprising experimenting with materials, building up knowledges by lecture or research, both leading toward an understanding and appreciation of the arts. Because our plan had all the fine vision that accompanies one in the hot enthusiasm of creation, I shall tell of that first, and then pare it down with the realism of its being put into practice.

1. It was to give the student, generally freshman, an integrated experience in the field of the arts. These general objectives from the art department give the tone for similar direction paths in other areas.

(a) An awareness that all art expressions have grown out of the social, political and religious life of the people; that they are influenced by the race, climate, education, and beliefs of the people who produce them.

(b) A knowledge that all honest art work of the past and present is first of all *functional;* it primarily fulfills the purpose for which it was made.

(c) A realization that all art expressions, dance, drama, music, graphic arts, sculpture, architecture, have common elements and respond to common basic plans of organization.

(d) A realization that all art expressions incorporate to a degree qualities for which we have an instinctive equipment for response if we are awakened to it.

(e) A realization that contemporary art must be a fine expression

in *terms of today*—that the forms of the past are incorporated when they satisfy a need rather than a sentiment; that our only chance for a valid, indigenous cultural life is in an open-mindedness toward expressions in terms of our age.

2. *Four instructors,* one from each area, were to be available at all class meetings.

3. *The place of meeting* was to be a well-equipped general studio, with adjacent discussion rooms. It was to contain a reference and reading area. The atmosphere of the room was to be informal.

4. *The method of classroom procedure* was to depend upon the problems and interests involved. It might be lecture by a room or guest instructor; panel discussions, by students, teachers, or both; exhibits; field trips; movies; laboratory experience with materials; group or individual research and reports.

5. *The subject-matter* was to be developed from the general arts field guided by the interests of the students. In our thinking we listed contributions of the arts in the fields of personal, social, and family relationships. Our immediate plan was to build up from the student's environmental situation, "Where I Live." In surveying the student's room it opened the topics of room structure; choice of furniture, arrangement of furniture; design in drapes, rugs, upholstery, pictures; radio programs; lighting, and the like. These included discussion of color and design principles, some of the race history and contributions in the arts, machine design, and an understanding of the contemporary expressions of functionality in materials.

"Where I Live" would grow from the student's room, to the home; the community; this, in turn, would lead to public buildings, theaters, music and stage desgin, churches, church music, stained glass, painting. Other units, "What I Wear," and "What I Do," covered dress, personal grooming, the dance, concerts, radio, art galleries.

From these immediate experiences we hoped to open for the individual a way toward living richly in his adult estate.

I have told you of our vision pared down to a working plan. Now I shall speak of its execution in a real situatoin.

In the interests of administrative economy it was necessary to cut the teacher allotment from four to two, with others available upon request. This requires much planning by the teachers from the four areas, in group seminar.

It was possible to realize the plan for the general studio rather completely. A large studio and workshop is at the disposal of the group. It contains equipment for work with paint, chalk, clay, crafts, materials, wood; a piano, a phonograph with an extensive record library; a reading area with current magazines, and filed information. The class now is working toward making the room more functional and attractive. They are making screens, painting furniture for a reading

corner, making wall hangings, and arranging work areas for efficient use.

Again, as in our plan, our method of class procedure has grown out of problems of immediate class interests. Because of the disposition of teachers it was necessary to set aside two periods a week definitely for laboratory work.

It was in the organization of subject matter where our greatest deviation from plans occurred. We began with "Where I Live," but found these young people, only a step removed from high school freshman, were still accepting their environment too much as an adjunct of living, for them to be really constructively critical toward it. Nor were they concerned with any analyses of the arts, from their aesthetic nature. They are immature people, largely provincial in outlook and experience. Most of them have not been exposed to art courses in their previous education, although many have had experiences in music performance.

Beginning with this student and his limited interests, we changed our plan and began with the immediate experiences available to the student. We have been continually surprised to find so many "jumping-off points" and such rich developments from them. In turning back to our objectives we find most of them have been accomplished, although not in the manner we planned.

In music there were the radio programs offering symphonies, the opera, popular music. Exhibits in art gallery, and we are fortunate in having a really fine one, included contemporary water colors, prints, oils, sculpture, a fine exhibit of Orrefors glass, textiles, oriental rugs.

In the field of the drama the Fedarat Theater presented "Prologue to Glory" on our campus. There were also, the campus plays, and a convocation address by John Mason Brown which stimulated interest in actors, actresses, and plays. Katherine Cornell, in Indianapolis, in a premiere of S. N. Behrman's "No Time For Comedy," was a thrilling experience for the group. They liked the Mielziner's settings, and Valentino's costumes accented the play's color and meaning.

The movies often offer opportunities for growth in perception. Pygmalion, The Beachcomber, Disney's cartoons, Wuthering Heights, One Third of a Nation, Alexander Graham Bell, were but a few plays that gave an opportunity for heightening sensual perception and appreciation in movie structure and editing.

The Indianapolis Symphony Orchestra Concert gave to many a first opportunity for seeing a large and fine musical organization in action. They were really interested in the structure of the orchestra. They were glad to know the main themes of Tschaikowsky Symphony which was played. Alec Templeton and Bomar Cramer exposed them to piano performance and appreciation. Campus choirs and orchestras as well as radio programs augmented these experiences.

The "Home Show" led to visits to furniture stores, a study of the period and contemporary furniture, with regard to suitability, practicability, appearance and economic value.

A tea for friends and faculty members led to a study of social usages, including the writing of invitations. A class group made up a small chorus for a program. The tea leads to an interest in dishes, their shape and decoration, and how they are made, then to experiences with clay.

No stimulation other than the natural seasonal change and need for rejuvenating of wardrobes led to a study of the individual's appearance. Cosmeticians from a Muncie store gave basic advice on skin care and makeup; another helped with hair dress. A visit to Ayres in Indianapolis helped with discrimination of clothes for different types of individuals. This interest is a real and continuing vital one. Many students make jewelry, belts, aprons, and design dresses as part of their class experience.

At present, upon the suggestion of the group, two interesting projects are in progress. One is the evolving of a play, Pandora's Box, for the children of the campus laboratory school. There are groups working on costumes, settings, lighting, dances, original music, and directing of the little play. Another unit is reorganizing and decorating the studio. They are designing hangings, repainting furniture according to a color plan, making a screen for shutting off a reading area, and generally reorganizing the room with a view toward functionality.

We are aware of the question, "How do you know what is happening to the students?" Unfortunately we have no scientific checks as yet. We endeavor to know individuals and to check their growth in interest, self-motivation, and understanding. We evolved a daily record and evaluate an interesting experience in the general field of the ants, as a helpful guide to the student's growth. They call them "diaries" for want of a better name, and some even begin a day with a "Dear Diary" heading, but the content of these books has been illuminating to us.

Because there must be grades, we have factual tests. We also require at least two completed experiences in materials which give us a record of accomplishment here. We do have the enthusiasm and interest of the student. "I never thought of looking at a dress, or a picture, or a building, or a car, that way before," is a common and honest expression from the class members.

We are completely aware of the many weaknesses of the course as it is now being conducted. Primarily as yet we have scarcely integrated music and art; they have largely occurred in a common setting. We know that it is difficult for teachers, specialists in their fields, to see alike in wider areas in the arts. It is difficult for them, with their varying personalities, to see alike in the ways of doing things.

However, we believe we have something basically right for the

average individual, not the art specialist. We have the appearance of the students, their own evaluations of their experiences, their real interest in and awareness of the world about them, to lead us to hope that we are opening up for them avenues for living richly today and tomorrow.

THE COLLEGE PROGRAM IN ART

SISTER HELENE, O.P.

St. Joseph College Art School, Adrian, Mich.

When I think back over all the college art sections of this convention for the past few years and review the importance of the people who spoke on those several programs I am utterly convinced that I am not here to add to what they were so well able to tell you. I will assume, therefore, that with their direction and all your educational contacts you are by now completely supplied with information about college art programs; that you are fully initiated into the working principles of integration, correlation, trends, and such other things as are the endless fuel for educational discussions. Since, then, all the things I should say on the subject assigned me have already been well said, there is only one thing left for me to do.

I shall be an agitator. I shall, for the very mischief of the thing, turn some of these well-established principles upside-down to examine them. I will suggest some unexpected combinations which should agitate surprisingly well. And if time permits, and you take sympathetically to being agitated, we may be able to do some very impractical dreaming—of the sort that might come true.

First of all, who is affected by the college art program? And after that, do the fruits of the college art program indicate its value?

"Art for the masses, not the classes," is a catch-phrase I picked up willingly at some recent convention. Ironically I happened to jot it down on some college art notes and out of the juxtaposition an agitation developed. To begin with, our college groups are only a small, but we hope an influential, portion of the masses. Within that group how do we distribute art pressure and how effective is the work? Arts which permeate to the general college assembly by way of lectures, recitals, and exhibitions at best reach only this small portion of the masses. The aesthetic courses reach only the chosen few from this small portion. Finally, the creative phase, the most normal activity of normal man made to the image of a Creator-God, is open to only the surviving fittest, sometimes called the "talented," few. Such is the present set-up based on the best of intentions and hope.

There are many thoughts you never think about a rug until you turn it over. And a table may be a surprising thing if you bother to investigate it from below. At the risk of going on record as an upside-

downnist I am suggesting that you consider this art program in reverse. Plan the concerts and lectures for the specializing few. It is the minority in the after-college days which attends. Leave the aesthetics to those who will, but give everyone a chance at shop work or creative activities.

There is a certain mental poise and physical calm to be acquired through handiwork and in no other way. Early American stamina became less epoch as homecrafts yielded to factory competition. Institutions for victims of this Nerve Age use occupational therapy as a treatment for mental cases. How much simpler to use it as a preventive measure than as a tardy cure. If busy hands can give strength and order to the diseased brain, how much more benefit would a healthy mind reap?

I know administrators will inject a warning at this point about the high cost of laboratory and studio maintenance—not to mention equipment. And let's not mention it. The more complicated the equipment the less chance there is for hand work, for initiative, and a personal struggle with a concrete problem. There are infinite creative expressions which need no specialized setting. Numerous forms of community art activities can bear up this point. In the peasant festival dance the whole village participates. The agile are on their feet or in the air while the less mobile clap out the rhythms and dance vicariously. With a few simple rules and a little direction anyone may enjoy to a degree the thrill of setting original melodies down in orderly form. Constructing a useful tool or a simple garment are not elaborate problems. Mind you, I am not advocating adding unnecessary doodads to already unnecessary articles like enameling rosebuds on telephone screens as though the Bell Telephone Company had done something to hide. And even though this is all to deliberately confuse the existing order—after the best manner of agitators—I maintain that generally and especially as college people we need to know the feeling of things taking shape in our hands. I could cite as one example the girls' college which handled a discipline problem through the simple expedient of encouraging a knitting club. Money spent on questionable amusements and excursions would more than cover any materials which ordinary craft work implies. For all my proximity to craft displays, I do not refer here to those pre-digested craft projects which come in envelopes at so much per.

Manual skills are a lost American heritage. Something happened to our philosophy of life when we no longer had time to make our own shoes and hook our own rugs. Pride in production and home-ownership are kin. Manual training (not what our modern term implies) was so much a part of home and civic life in those ages when universities were born that to mention art as something to be taught was an absurdity. The ideal of universal culture was based on art. The

masses lived it. Centuries of mass education by masses of craftsmen produced a mental level—a public capable of appreciating and encouraging Renaissance giants. We want an American Renaissance. We have artists, but only a high general standard of art philosophy for the masses can support and inspire them to full productivity. Are we approaching it with the present plan of things?

Art is the step-child of the American college program. The pedagogical tidiness of requirements for mass production of degrees has left it small comfort. It is a marvel to me how runruffled even well educated educators are after they have put bit, bridle, blinkers, and checkrein on Pegasus and have awarded him a stall among the Electives. I think I could half forgive them if they gave evidence of a struggle. They actually seem to feel magnanimous about letting the poor beast in at all—this not being the Horses' Age, you know.

So much for the distribution of art pressure and the law of diminishing returns.

If I am to keep my agitator role, it is in character to ask: What are you getting out of the art program? What are the fruits of the present art curricula? By their fruits shall we judge them? Never before in this country has there been so much art interest. Can art educators claim credit for this, save that they have starved it into being. What will a girl who has never made an article of clothing actually gain from a course in the history of costume design? After listening to our favorite series of lectures on Michelangelo will a boy know as much about him as he can learn after chipping stone for an hour? Personal contact with an art expression gives a sympathetic insight into all others. A direct means of attaining this insight might be the upside-downish plan I have outlined already.

Where we do see results, how honestly do we evaluate them? Do we see into the field progress that really isn't there? I am going to trust that a lapse of attention, inevitable by now, will prevent your recalling too accurately the details of a telltale reminiscence. It happened in a Western Arts section meeting several years ago that a splendid paper was given quoting an ideal college art program so adequate that classes in aesthetics actually had grown from thirty to six hundred in an amazingly short time. Admiration was genuine. In the discussion which followed, a well-known art educator questioned the ideal system on the score that inspection of the students' room on that same campus gave evidence that no aesthetic training had carried over into the living conditions. I hope I shall never forget that session. It comes back to me in sparse moments of satisfaction and I put tongue in cheek to ask myself, "How is this pet scheme of yours going to make these young people live more beautifully?" Will it get into their blood or, as they might put it, just in their hair? If I like to lecture on Italian primitives, is it going to send girls to

the next prom more tastefully groomed or give them a hankering for homespun linen?

If we admit it, we have developed a fine system for teaching subjects, but it doesn't make much allowance for human beings. Some great schools today are marshaling their forces and resources toward developing a Doctorate degree in Art. For the masses? For the classes? No, for the "elect of the elect," and I rather imagine the degree will be valuable for its rarity, at least. This art exclusiveness compared to general mass culture bears about the same ratio of human usefulness as pole-vaulting does to walking. When nations have desired to raise their standards of literacy they haven't sent their savants to universities. They simply have required all children to stay in school an additional year or two. Wise communities in this country have let their museums function in ever-widening activities to quicken the general pulse. Toledo, to cite one instance, has a museum which is a powerhouse rather than a morgue. It is a place where people go to do things rather than just to see things. This part of its service, incidentally, doesn't put its name in the art journals which feed the exclusive levels and are concerned with acquisitions and cat controversies. Wouldn't the editors of lush collectors' publications smile if I suggested they should carry a story of a hundred ragged Toledo schoolboys in rapt unison waving out with their arms the ryhthmic composition of some such acquisition? Training in hearing and seeing is activity and sets the pace for performance. Art comes in the quality of doing. Understanding what others have done well should be a means, not an end. Which statement is very topsy-turvy, according to authorities on art appreciation.

Where a positive philosophy is lacking in our colleges, they have failed at this point. A sound philosophy of art directs the seeing and hearing toward proper evaluations by establishing attitudes and standards in aesthetics. It was gratifying to note that the first objective of the Mid-Western College Art Conference held recently at Iowa City aimed at "Establishing a philosophy of art education suitable to the mid-western region." It is delimited, in right scholarly fashion, but the idea is good. Out of right thinking will come right doing and making. However, this same prospectus which calls for art philosophy demands more "solid curriculum content." If "curriculum content" means here a chance for professors to pour forth of their abundance the specialized, unrelated, accumulated, formulated knowledge of ages, what chance remains for the students to develop for himself a philosophy, a system of thought? Or does one learn to think by thinking? Or does one think best over a pair of busy hands?

American education prides itself on educating both mind and body, and so it must to reach the entire man. The fine arts minister to the mind; the applied art to the body. Theoretically, that is according to

college bulletins, a balance is required, but what happens in general practice? If correlation is so important, why not correlate the branches of a single subject? Imagine a Western Art exhibit, for instance, showing problems that correlated the fine and the applied arts, all entries giving evidence that at least three-fourths of a school's population had participated. It is absurd—but something to dream about. Frankly, the most absurd part of it all is that we actually pride ourselves on having accomplished something of the sort. If correlation is so valuable, imagine a commercial art program, a teacher training program, and a fine arts program supporting one another in a college program. You are all mentally quoting instances where they do—but I wonder. I am still playing agitator, you see.

Finally, we take the credit for increased art demands. The business man and the manufacturer deserve it. The housewife we educated was satisfied with black-handled eggbeaters until the manufacturers made yellow-green ones and turned kitchens into rainbows. It isn't the number of college graduates becoming truck drivers that has stepped up the beauty of moving vans. Something is happening all around us, almost in spite of us, and we are in danger of missing it. Even as we gather like this from year to year, to congratulate or scold each other, we aren't admitting how far we are from basic, first principles. A return to simplicity is our surest course. Even conventions would be unable to confuse art issues then.

SOME PHILOSOPHICAL CONSIDERATIONS WHICH MAY BE USED AS BACKGROUND FOR THE SCRIPT ON "LET'S CONSIDER OUR SCHOOLS"

GEORGE H. HILLIARD,

Chairman Department of Education and Psychology, Western State Teachers College

Let us consider our schools in the most objective way possible—what they have been, what they are, what they should and may become. The series is not, in any way, a defense, hence justifiable adverse criticism if constructive in nature will be welcome. Likewise, a recognition of gains and possible lines of development will be welcome. Personally, I desire to take a middle-of-the-road course, being not fearful of change which comes about in an orderly and evolutionary manner and yet not condemning those time-tested traditions which by reasonable standards may be judged to be valuable and stabilizing influences in a democratic and industrialized civilization such as ours.

1. Let us assume that our schools are instruments of a *developing* democratic society. Their chief role is to provide the opportunity for

children to learn to live effectively in such a democracy and to aid in its further development, lest it perish. All subject-matter and all methods should be tested in the light of this role.

2. The modern school concerns itself with the matter of *maximum pupil growth* under planning and guidance, a thoughtful effort to assimilate a growing person to a changing community. It conceives the learner as an outreaching, exploring organism. We can no longer define the school's task as solely that of transmitting knowledge; its equally essential task is to broaden and deepen experience to liberate intelligence, and to increase appreciation of basic values.

3. The entire school plant must be designed upon a functional basis to meet the interests and needs of children. We must recognize that the environment afforded by the classroom and the school plant in which it is located is a matter of major importance. The school must be a stimulating place where curiosity and interest are fully aroused. Its program must provide for many and varied experiences for the children. While it will provide many interesting things for them to do and much to do with, it will consider its function not merely to interest or amuse them, but to create in them interests they should have.

4. The school should be looked upon as the "creator" as well as the "creature" of the social order. We must seek the proper balance between "adaptation" and "creativity." We cannot afford to neglect those attitudes, habits, and skills which cement us into a stable community or society. Neither should we neglect the opportunities for social progress which come through creative work.

5. Children should have the freedom to develop naturally. Their conduct should be governed by themselves according to the social needs of their school and community, which they, their teachers, and leaders accept, rather than by arbitrary laws. Full opportunity for initiative and self-expression should be provided, together with an environment rich in interesting material that is available for the free use of every pupil.

6. Learning to live is the main business of the school. Therefore, the richest culture possible will at all times be utilized, whether it be found in textbooks, in activities developed in the school, or in the community of which the school is a part where children will have first-hand contacts with living examples of enriched culture.

7. In considering the work of the school we need to see more clearly its relation to political, economic, industrial, and social change and progress.

8. The school is concerned with the development of wholesome personalities. To this end it will utilize sound methods of mental hygiene and will provide for children handicapped physically, mentally, or by unfavorable home and community conditions. Recent

statistics reveal that in 1894, only six out of a hundred children of high school age were in school, while today an average of 55 per cent, and in some communities, as high as 90 per cent of them are in school. While not neglecting the 6 per cent, we must adequately take care of the huge influx of children whose intelligence, background and future needs do not harmonize with the traditional college preparatory course.

9. The modern school stresses the basic need for a high degree of cooperation between the school and the home to meet the needs of child life.

10. The role of the teacher, as well as the parent, is that of a guide, not a taskmaster.

YOUNG TEACHER GROUP

Reported by CATHERINE BURKET

Philip Resnack, presiding at the meeting of the Young Teachers' group which used as their theme, "The problem of the young teacher in the Arts," opened the meeting by reminding the group that:

"For a long time it has been the wish of the younger teachers to have a part in Western Arts Association conventions and we were most happy to be allowed this opportunity. After all it is we who are on the spot, so to speak, for we have to satisfy superintendents, supervisors, principals, students and parents. We wanted to know how well teacher-training in our colleges and universities fitted us to be successful teachers of the arts. Where were they doing good jobs and why? How could teacher training be improved and made wider in scope? What are the aims of Art Education in the various sections of the country? These and many other questions were what we wanted to discuss, and it was most fortunate, I think, that we were able to get people together from such widely scattered sections. We hope the young people will always have a part on all future Western Art programs, for I am sure only the surface will be scratched in this, our first venture.

"Let me start off the discussions by reminding the audience that we consider them members of our panel and want them to join us any time they wish. First, let us take up the question of how well your college training prepared you for your specific position."

Mr. Leyner, art teacher, Dearborn, Mich., followed this introduction by stating that he believed that his college training was inadequate for his work at the Henry Ford experimental school or for any progressive school. In college he had learned rules and regulations, while the biggest problem of the young teacher is to meet situations as they arise.

Mr. Resnack: "Is it because in our teacher training we don't get

an opportunity to think for ourselves? Is it too easy? Surely young teachers have to develop the ability to adapt themselves to their own situation."

Other questions raised by the panel members for consideration were: "Should we have more work in general survey art courses so young teachers can interpret art, or should methods and courses now being taught be continued? Is there too much emphasis on fine arts in art teacher training for practical teaching? After graduating, where did you go for help? or must the new teacher rely wholly on his own ingenuity to meet his teaching problems? What sources are there for general help?"

Mr. Slockbower of Eastern New Mexico Junior College then presented his problem in teaching students to be well prepared to meet situations as they arise by inquiring if it would be advisable to do away with methods courses entirely, as has been done at Greely, Colo. In his work he has attempted to build up in the student-teachers the right philosophy of education, believing that they can apply it to any teaching field they enter. For a few weeks they spend their time developing this philosophy and then for four or five weeks go out into the country schools according to their interests, actually teaching part time in the rural schools, applying this philosophy and then returning to college to draw conclusions from their own and others' experiences.

He is interested in having them become familiar with student ways, of using materials, libraries, etc., of having them become creative people in all fields—not only art—and mainly to develop tolerance (as there is so much intolerance in New Mexico toward the Spanish-American). They spend a great deal of time on research also, gathering all they can from magazines, books, other schools, etc., and bringing this together for discussion and evaluation. If they have a particular interest they are encouraged to work creatively in that line in all media available so they can "learn by doing."

Further discussion stimulated these questions: "Has progressive education gone too far? Is the child profiting by 'being left to do what he wants to do'?"

Mr. Edward Anthony, art teacher from Detroit, contributed (as a member of the audience) his experiences of visiting the Bauhaus in Chicago and returning to his school to try some of the ideas in his sixth-grade class. He believes the results were quite successful.

Emphasis was also laid by the group on the fact that art must not be isolated from the rest of the school. The art teacher must work with the other art teachers, should act as a consultant. There is a need to know what the students are thinking, and what their parents are thinking. Very few homes care about fundamental truths about art, and we must do what we can to interest them and enlighten them by explaining to the parents what we are trying to do. We are too apt

to "pin down creativeness" to art, instead of encouraging students to create scientifically, historically, mathematically, and so forth. Art must be used in the total situation in the school. Too few teachers know children; too few know anything concerning other fields in education. We should deal fundamentally with the child.

Mr. Frederick Redefer, executive secretary of Progressive Education Association, summarized the discussion and added a few pertinent thoughts by saying that he thought it a splendid idea that young teachers get together to talk over their problems—and that it should continue.

He feels that the art teachers' problems are the same as those of all teachers, and in meeting new situations they are apt to blame the institutions, and to fall back on techniques. Mr. Redefer continued: "Art teachers are too cautious, not radical enough. The only effective way to use art is in the total situation. Are our courses in tune with psychological development—in turn with the social scene? We have not yet begun to free children. Art teachers should do much more at evaluation. What does art do in terms of behavior? We want them to be sensitive to all art values. Art must permeate the life of the whole school; must be fundamental, organic. We must build deep and sound and solid."

The meeting was enthusiastically attended and the time proved all too short for the interest shown. Forty to fifty people were turned away, as the room provided was much too small. Also the physical aspects were bad, with the room crowded from the speakers' table to the door, with many standing in the hall. The ventilation was very poor and the room much too warm. Such interest as was evidenced in this meeting should be better provided for. Three or four further meetings growing out of this one were held on Thursday and Friday, and plans for future meetings and activities are in progress.

GROUP MEETINGS

ILLUMINATION (ILLUSTRATED)

Kenneth C. Welch,
*Vice-President, Grand Rapids Store Equipment Co.,
Grand Rapids, Michigan.*

I am going to discuss industrial design as it applies to designing for mass production, and give practical examples of designs as they relate to store lighting equipment.

The industrial designer today has a great deal more to do than just make a pretty sketch. It is true, he has to be able to produce a fine drawing and has to thoroughly understand all the principles of design, including proportion, balance, etc., but he also must thoroughly understand the use of the materials and the possible mass production of the product.

He must first consider, from an engineering standpoint, whether the operation of the device is all that is to be desired. Then, too, he must thoroughly consider such important problems as future maintenance as well as the eye appeal of the product.

However, the final word is not his own personal opinion as to what he thinks is good design, for in the last analysis it is the rather fickle adn oftentimes impossible-to-predict factor called "Consumer's Acceptance."

It seems that the public has to be gradually educated to new things even though the designer feels he can make valuable improvements in fundamental design over that previously accepted.

In mass production it is necessary to spend a great deal of money in making dies and establishing methods of manufacture so as to be able to use and order materials in quantities. In fact, an expensive and considerable amount of preliminary work is necessary to make the most simple of objects.

It is, therefore, most important that the design and the appearance be fundamentally sound and the "proof of the puddding" is in whether the article sells—of course, assuming it is fairly priced, and the mass production idea generally accomplishes the latter.

The new thought of functional design is most sensible, and while a gradual progress is taking place in eliminating unnecessary ornaments and getting down to common sense fundamentals, it is taking time to do it, because you cannot shock the public too drastically.

For example, the architectural function of a chair is to hold the human body when seated. There can be many uses, however, for a chair—one for complete relaxation, one for reading, one to use when eating, one to use when working—but all of them, first of all, should

be the last word in comfort. These chairs not only should be pleasant to look at but they should look comfortable.

The average chair consists of a seat, a back and, for certain purposes, two arms to rest the elbows on. These various members can be supported in countless ways, covered with countless materials, based on mass production, involving simplicity and ease of manufacture with modern machinery.

Consider, for a moment, some of the very fine craftsmanship that has existed in the past. For example, the Italian Renaissance, wood carved straight back chair, which, while being a beautiful example of wood carving, was probably one of the most uncomfortable arrangements for seating that could be devised, although it may have been part of its function to be uncomfortable.

The refrigerator handle today must become fundamentally a part and harmonize with the refrigerator as a whole. Mechanically we think today, you should be able to pull it, push it, or touch it with your elbows (if your hands are full) to open the door. It must be comfortable to grasp; that is, it must nicely fit the hand. It should not have too many dirt catchers, if ornamental at all; nor should it be complicated from a cleaning standpoint. It must operate for many years without maintenance service.

In the designing of lighting equipment, we are furnished today with marvelous tools to work with.

It was only sixty years ago this coming October that Edison invented the first incandescent light. Very little thought was given to the proper control of this new lighting source for many years. It was used for a great many years from the standpoint of a design element, as the older flame was used, but with the increase in efficiency and intensity as a light source, it became necessary to design enclosing equipment that not only eliminated the glare but increased and directed the light to the working plane. It has eventually created a non-glaring architectural effect and it has become an integral part of the design of a room as a whole, rather than a suspended appendage.

It is interesting to note that even in its original inception it was so much brighter than any previous light source that Robert Louis Stevenson, upon first seeing one of these lights, wrote the following description: "A new sort of urban star now shines out nightly, horribly unearthy, obnoxious to the human eye—a lamp for a nightmare."

In the last fifteen years modern lighting has increased the amount of light that you receive for your money threefold. This takes into consideration, first, the reduction in energy rates, increase in lamp efficiency, and reduction in lamp prices. It is, therefore, economically possible today to always furnish ample light for the purpose intended.

Carefully conducted tests have recently been made, for example, in schools, whereby they compared student work in a well lighted room

with that of a poorly lighted room. It was learned that in the better lighted room the student's mark in achievement was increased 10 per cent and in reading greater than 25 per cent.

Another important consideration in modern lighting is the quality of light that finally strikes the lighting plane. Assuming that a certain intensity of light is required to perform a certain task, it is then incumbent upon the designer to produce the best quality of light possible for that task.

For example, lighting for selling or display of the average merchandise, the so-called totally indirect light, which is obtained by diverting or diffusing all the light on the ceiling or partly on the side walls, is not the ideal light for most merchandise selling or display, although it has been commonly used.

This type of lighting really approximates in quality (but not in quantity) the light received out of doors on an overcast day, as it partly eliminates most shadows, and the few shadows that do exist are soft. This type of lighting is excellent for school rooms, offices and working spaces generally.

Directly opposite to this type of light from a quality standpoint is the so-called direct type, wherein the lamp is concealed entirely from normal angles by a reflector, and all the light is diverted downward to the working plane.

This lighting has been used largely in industrial applications. It creates very harsh shadows which often interfere with working conditions. It is, however, approximately twice as efficient in the quantity of light it can throw on the working plane as compared with the totally indirect.

I believe today in store lighting that a combination of the totally indirect and what is called down-direct lighting is very desirable. The down-direct lighting with its shadow-making and high light producing qualities is desirable to bring out materials that have luster and sheen, as well as materials and objects that have texture. By combining the indirect lighting with it, the shadows are softened and the room, because of its large area of illuminated surface, makes a bright, cheerful place in which to shop.

Another new lighting device has just been put on the market in recent months called the fluorescent lamp. This utilizes a comparatively new principle as far as commercial application is concerned. It does not have any filament, but derives its light from certain salts painted on the inside of a glass tube, which makes an invisible radiation set up between two electrodes inside the tube, visible to the human eye in the form of light.

By changing the chemical combination of the salts various colors are produced, one which practically reproduces daylight color, whereas

the incandescent lamp, in its natural form, is much warmer than daylight.

This new lamp produces two and one-half to four times as much actual light per watt used as does the incandescent lamp which, of course, depends upon its size, in its light output per watt. (For example, a 500 watt incandescent lamp produces over twice the light output per watt of a fifteen watt lamp.)

This new lamp has the further advantage of coolness, producing per amount of light only about one-fourth of the amount of heat as compared with the incandescent lamp—and being in tubular form, measuring from 18 to 48 inches in length and 1 to 1½ inches in diameter, opens up an entirely new field of design of lighting equipment, but the same basic principles will still prevail.

The equipment housing this new lamp must be pleasing to the eye and tie in architecturally with the design of the room in which it will be used, and at the same time control and divert the light to produce the greatest amount of light at the point at which it will be used. It is easier, however, to eliminate glare because this new lamp has a surface brightness which is hundreds of times less than that of the incandescent lamp. Further, it must be economical to manufacture.

However, the commercial success of any equipment to take this new lamp, when all is said and done, boils down to the fact—will the consumer accept it?

(Mr. Welch demonstrated by blackboard sketches progress and development in designs of several practical lighting units now on the market.)

FITTING HATS TO PERSONALITIES

(A Demonstration)

LEOCADIA JONES,

Hat Designer, Grand Rapids, Michigan

The subject assigned to me, "Fitting Hats to Personalities," is one which I have made my life work, and a very interesting work to say the least.

In my experience I have found three rules may be laid down as follows: (1) Composition, (2) proportion, and (3) balance. Color is a minor detail in designing.

By composition is meant that the hat itself, without trimming, must be proper and becoming to the wearer. The proportion of the hat must balance the cheek bones, the nose, the hair, the chin, and even the neckline. By balance, I mean the pleasing whole of the hat, when walking, sitting or standing.

Hats should compliment the face, just as a good frame sets off a

portrait, accenting beautiful features, and also covering deficiencies, such as a long nose or other detractions.

In fitting a hat to a personality, what is of the most help to me is to find out what does not look good on the subject; then to find the hat which will do the most good.

The hat should appeal to the wearer's eyes, and must always be of proper fit, so that it can be put on by the subject in the same manner as she appeared at the time she purchased the hat.

The well designed hat will not only appeal to the features of the person, but should give a youthful feeling to the wearer.

And now if I may have two of your group, here on this platform, I shall endeavor to fit a hat to each of them, and explain why the various hats are right or wrong for them.

HOME DESIGN

ALDEN B. DOW,
Architect, Midland, Michigan
Reported by DELLA FRICKE

Mr. Dow opened his talk by showing blocks and sheets of transparent and opaque styroid, a new plastic material which he thinks will be a future building product. So far it has only been used in small amounts on such things as trout lines. The plastic is lighter weight and clearer than glass, may be sawed, carved or bent and will allow light to pass through itself unnoticed in the block.

Because of present manufacturing complications it is quite expensive. A booth at the San Francisco fair and a bathhouse at the Midland (Michigan) swimming pool have been built of it.

Mr. Dow next discussed color, emphasizing the fact that many salespeople and others who deal with color have a variety of ideas concerning color. Many of them use interchangeable names for the same color and others do not know what shades, tints, maximum intensity and other color terms mean.

There are many theories on how the eye sees color, all of which differ to some extent, but most of which agree on the fact that the eye has three sets of receptors that see all colors. One of these sees red, one blue and one green. These three do all the color recording for the eye by making combinations of recordings.

Mr. Dow then gave his own color theory which he said works well for him and is independent of other outside sources. The three eye nerves are not unlike other nerves and fatigue easily. Since no one set should be over-exercised these nerves must be considered in working out color schemes. If this is done the effect will be pleasing and one need not bother about color theory.

Architecture should produce rest and relaxation. The first con-

sideration is the use of the building, then the rest of the problem is solved step by step. For example, in building a home the steps should be (1) to locate the garage which must be arranged so the car can get in and out easily with the least amount of effort. (2) To locate the main entrance so that one can get easily from it to all parts of the house and garage. The entrance should lead to the center of the house. (3) To generally locate the various rooms. (4) To locate the windows. (5) The storage spaces. (6) The operation of the doors. (7) The heating. (8) The lighting. (9) To plan the floor covering as to kind and color. (10) The wall treatments. Relief, contrast and support should be provided in the treatment. They should be reasonable.

In landscape gardening some part of the design should always disappear behind another. This gives the impression that a part goes on forever and thus avoid monotony. There should not be a straight path ending at, say a bird bath, or an even hedge all around the plot because then all could be seen at one glance. The plan should always bring something out in front of other parts and a center of interest. A room should never be confined within four walls. A part of one room should flow on into the next and one should fill the development of the outdoors coming into the interior to create more interest. This makes the home more livable.

Mr. Dow traced the development of architectural history from the Greeks to the present with particular reference to church planning. Since George Washington built Mr. Vernon here we have reproduced every architectural form developed in Europe. Two question were considered—will we also reproduce all Oriental forms and does the reconstruction of Williamsburg mean a revival of that form of building here? Mr. Dow thinks not because there is not enough chance for variation in the development of that form.

Today the hundreds who are trying new forms must be supported because they are the future of the nation. America must develop a competition of ideas. Present day architects and art teachers are responsible for a great deal and must adopt a scientific point of view. The first stages of anything are an art. Constant development of the thing makes the art become a science. Many hands are needed working together to develop a thing into a big idea, not merely each pair working alone.

Architecture and the arts in general will eventually be the inspiration for industry and all industry will be working for the architect.

Mr. Dow concluded his talk by showing and discussing a beautiful film in technicolor showing the houses and gardens of Midlands.

The discussion which was to have been led by Percy Danforth, Supervisor of Art, Monroe, Michigan, was omitted because of the lateness of the hour.

GROUP MEETING

Reported by KATHERINE WINCKLER

Mr. James Calder discussed the education of an artist today. "All children," he declared, "are artists at the age of five years. Some carry on, while others should become appreciators." Mr. Calder described the usual development of an artist from high school through the art school. After school, he said, comes a period of about four years of discouragement when the young artist realizes that he hasn't developed his personality, that he can merely copy his teacher. He has to face the fact that the public in general prefers bad productions to original works. "The main object of art education," Mr. Calder concluded, "is to guide children to what is good and bad."

The subject of Mr. Gerald Mast's talk was "The Community Gets a Mural." Mr. Mast discussed the characteristics of a good mural painting. He said that the artist is primarily interested in preserving a wall. "The mural is the wall," he declared, adding that it is primarily a design, not an enlarged picture. He spoke of the strict discipline and research involved in the planning and executing a wall painting. He emphasized the fact that the making of a mural may be a group activity, many people working under the direction of the artist and others watching the procedure. It is a real experience, he said, for a child to see an adult artist at work. A school mural may be a permanent cultural tie between the school and the community it serves. "The teacher," Mr. Mast said, "can play an important part in stimulating the interest of a community in murals." Mr. Mast ended his talk by showing a film made in Detroit by a high school boy. The film showed the development of murals made during the past year in Clare, Michigan, by Mr. Mast. "Clare," said Mr. Mast, "is a typical American community."

Mr. Edward Anthony gave a demonstration of soap carving, explaining the process as he carved. "There is no such thing," he said, "as you can't do anything with any medium." His method is to make a drawing on the soap, filling the space so that there will be as little waste as possible, then chipping the soap away, keeping the form solid and observing the silhouette. "You have to have the head before the eyes and hair," he declared.

Mr. Paul McPharlen spoke on designing a book. He said that our interest in books would be greater if children could see more books. He discussed briefly the physical make-up of a book and showed how important the color of the paper and the cover, as well as the kind of type used, may be. He commented on the fact that text books are becoming more interesting in appearance and declared that were they as attractive as the distractions of advertisers, children would want them and grow up wanting them. Mr. McPharlen made a plea to let children make little books for themselves, stressing the fact that the materials are easily had—pen, ink, paper, needle and thread.

GROUP MEETING

THE RADIO AND THE ART EDUCATION OF A COMMUNITY

By Ann V. Horton
Cleveland Museum of Art, Cleveland, Ohio
Reported by Janette C. Adams

Ever since the beginning of radio activity, commercial stations have welcomed good educational programs. At first, institutions were prone to use the precious minutes on the air for very direct publicity, but that course is definitely changed in the interests of gaining publicity through a broad, colorful program. New, dramatic techniques are being developed for educational programs so that no radio fan need say, "Oh, that's just another educational announcement, try another station."

Since you are all familiar with such radio programs as presented by some University or Library, or Museum, I will use the brief time alloted to my talk today in reporting not an adult program but one that is being directed to the interests of young people in a community. This is Cleveland's Public School Radio Program presented over a school-owned station. Because of limited time, two mimeographed sheets (*) will give you at some less hurried moment the pertinent facts concerning Cleveland's station, the scope of its service, and suggested goals toward which we are working.

May we regard the next few moments as a laboratory observation during which time, with the aid of a few lantern slides and excerpts from radio lessons, I will try to show you that radio teaching is an active experience, not a passive period for students.

You will understand, of course, that all art radio lessons are accompanied by lantern slides in the possession of each school receiving the lesson. The 6B series of fourteen lessons presented first from October to February, 1938-39 required one hundred sets of slides. The Junior-Senior programs—four each semester—are similarly based on visual material. May I repeat and stress this fact that at whatever age level radio talks are presented, the objective is an active experience of appreciation for students and radio work is always referred to as "lessons" not "lectures."

Before any series of lessons is presented to a given grade, the teacher whose class will receive the lesson is provided with a lesson guide which tells her words or brief statements which must be on the blackboard before the class. It also tells her what the scope of the lesson will be and suggests several ways of conducting a follow-up period. In this way, the teacher knows exactly what lantern slides will be presented

* Reproduced on page 134.

and what points will be stressed. May we have the first slide, please? (Slide of "Red Horses" by Franz Marc.)

This is a picture chosen because it is a favorite with pupils and because of its vigorous presentation of excellent points of design. The following excerpt is given:

> Will a pupil please go to the front? Show where the artist used red that looks almost purple—4—Point to red that is almost orange—4—Point to a place where light yellow was used—4—Show where yellow changes to green—5—Point to a green spot in the very center of the picture—4—Start at the lower left corner and move over golden sand until the pointer reaches the green center spot—6—Do this again —4—Your eyes have moved over a lovely path of changing color. Point to the darkest blue used—4—Show where blue has become almost green—4—Be seated please and turn off the lantern. Franz Marc must have used every color in his paint box. A full chorus and how these colors sing!
>
> But this man knew other ways to make his picture full of life beside using bright colors for if this were an uncolored slide it would still give you a jolly picture. Show the slide again, please. Tell your teacher what, besides color, makes this picture so exciting.—25—

From this point on, certain activities were directed which led the children to see the forceful lines which compose the picture. Pupils were asked to point these lines, to follow the teacher's pointer, and to make these lines by moving their hands in the air. After this second point has been emphasized, questions were directed to the artist's use of dark and light—in the following way:

> You have been very busy studying two interesting things about this picture. First, its color and next its forceful curving lines. There is something else we must not miss. It is not hard to see, for it is something which you must do each time you make a good picture or a good design. It is a dark and light pattern. Why do you see the dark horses' heads so clearly—15—Surely, you decided because of the light space back of it. Would this picture please you as much if the horses' manes were the same color as their bodies? You see, Franz Marc really used contrasts of light and dark to help make his picture exciting.

At this point the room lights were turned on and the pupils noticed written on the blackboard the three points which they had just been pointing out and discussing, namely, bright color, forceful lines, and the dark and light pattern. The vocabulary words also written on the board were *composition* and *subdued.*

May we have the next slide, please? (Slide of "Drawings of Horses" by Romano Dazzi.)

This was used in the second lesson entitled "How a Boy Became an Artist." These drawings of Romano Dazzi's have never failed to grip children's interest. I will read you an excerpt from the Voice on the Air to show ways in which the radio teacher directed children's thinking and led them to participate in the lesson.

> As you remember in your own drawings, which were easier to make, figures moving or figures standing still? —6—Will the teacher please choose a pupil to go to the front of the room—5—Point to the horse standing still in the upper left corner—3—Point to the horse in the upper right corner—3—This is moving, but not very fast. Point to a horse which seems to be coming toward you. Point to the horse in the lower right corner. This one is really running, isn't it? Now all eyes follow the pupil's pointer as it moves from left to right across the middle row of horses. —5—All eyes follow the pointer across the lower row. Perhaps Romano was like a baseball pitcher warming up for final swift action. Will the pupil in the front please point to the horse which you think is showing very swift action? —8—Do the rest of the pupils agree with this choice? Mention to your teachers others which you believe show just as much action. Be seated, please.

Doubtless all these questions seem very childish to you as an adult group of listeners, but they have resulted from hours of writing and re-writing, and many more in testing it out with pupils, teachers and principals, who form, you may be sure, a very critical clinic during the composition of each lesson.

Another lesson presented the work of Vincent Van Gogh (Slide of "Self-Portrait" by Vincent Van Gogh) from which the following is an excerpt:

> When you studied portraits last week, you found that one thing a portrait painter must do is show how a person looks. Such points as size, position, color, the hair, the clothes worn—even what a person is doing may be told by the painter. What facts about himself did Van Gogh give you in this self-portrait?—35—A successful portrait tells not only how a person looks but suggests what kind of person is seen in the portrait. Which would be harder to show; what kind of coat a man wears, or what kind of a person he really is?—20—The room lights, please.
>
> Notice a list of five words written on the board below

> Van Gogh's name. As a word is spoken and your teacher points to it, raise your hand if you think it describes him: *Jolly*—3—*serious*—3—*puzzled*—3—Yes, there is a suggestion here that Van Gogh is puzzled—perhaps it was over his colors—the next word, *thoughtful*—3—*contented*—3—Van Gogh was not really a contented person.
>
> Please turn off the lantern. Perhaps if you hear a little about this man's life, his portrait will mean more to you. He was seldom jolly, almost always too serious. He was often gloomy and puzzled over daily happenings.

From this point, a brief story of the artist was told and then the lesson moved to a discussion of the way in which Van Gogh used broken color.

May we have the next slide, please? (Slide of "Photograph of glass goblets.")

The following excerpt is given:

> Look at the bowls of these glasses. You see they are really bubbles set on stems, and the top of the bubbles cut away. A good glass blower can stretch his bubble into various shapes. Follow your teacher's pointer along the curving side of the goblet to see how this bubble was stretched. Will a pupil go to the front, please?—5—Point out places where the green shows very faintly—5—Now point to other places where the green glass looks much darker.—5—Tell your teacher why the little ball of the stem looks darker than the sides of the tumbler. Be seated, please.

May we have the next slide, please? (Venetian glass—Horse.) This was used as a fascinating object and its technique explained. The next slide please. (Slide of "Stained Glass Window—Cathedral, St. John the Divine, New York City.") The excerpt follows:

> Now let us suppose this whole great window is a map. Look toward the top, or north, and see if you find a square shape in which there is a large figure with a red robe. Let your eye move to the right or east, to the bottom, or south, and finally, at the left find the fourth of these great red figures. These four represent great evangelists of the New Testament and for each one the artist used his ruby glass but balanced it with a cool blue background around each figure. Follow your teacher's pointer while she shows you four other great figures in diamond shapes between the great evangelists—6—What color was used for their robes?

By these and other questions, pupils are helped to see distribution of colors and richness of pattern.

A final word to the class mentioned the window as a glorious background for the rising and falling voices of a choir. A record by Palestrina was played for two minutes, as a conclusion for this lesson.

Glass is also one of the subjects presented in Junior High School but at that age-level, the treatment stressed techniques, processes and such qualities as reflected light. The next two slides are from photographs taken at the Steuben Glass works of Corning, New York, and show processes. (Slide of "Blue Glass Decanter" from Duncan Miller Co., Washington, Pa.) This slide served for points on reflected light and also the technique of bubbles for design. Another junior high school lesson stressed textiles. (Slide of "Indian Weaver and Indian Blanket.") These slides were used effectively in stressing contrast and variation as elements of design. May we have the next slide, please? (Slide of "Photograph of classroom showing pupils of a Cleveland Public School listening to a radio lesson.")

This slide is shown because it helps to picture the many experiments in radio teaching. It does not record a successful outcome but it helps to point the way to a need for more visual material. I would call your attention to the small picture near the center of the blackboard which represents the theme that was being discussed in the lesson. A cooperation of four institutions experimented six years ago with a "Picture of the Week" for Cleveland. The Museum of Art featured prominently some fine picture; a local newspaper provided in each Sunday's rotogravure as fine a reproduction as a monotone could offer; a commercial radio station gave fifteen minutes each week for the broadcast and the children, plus a radio teacher did the rest. It is needless to point out the difficulties which prevented such an experiment being a marked success. Naturally, too few pupils held the rotogravure clipping in hand. Furthermore, it could give no color and only a limited number of schools were equipped with a radio. Now, if we may have the slide of "Red Horses" repeated you will feel at once how far radio has progressed because this picture on the screen before your eyes is no more vivid and delightful than it was before the eyes of some four thousand children who studied it as the first lesson of their series in Art Appreciation.

In concluding a report of such radio activities in art, we have noted the following: 1. Radio techniques must be continually perfected. 2.The possibilities of good visual material are made evident to teachers who might not discover them on their own initiative. 3. A good radio lesson places at the disposal of the weakest teacher, the good teaching techniques of a stronger teacher, thus making radio

a teacher-training process. 4. Finally, much help must be given teacher and pupils in the development of a technique for receiving instruction by radio. We believe it has great possibilities.

STATION WBOE

Owned and operated by the Cleveland Board of Education.

Transmits on a frequency of 41,500 kilocycles, one of the twenty-five broadcasting channels in the ultra-high frequency band recently made available to the public school systems by the Federal Communications Commission.

One hundred fifty school buildings have been equipped with an ultra-high frequency receiver.

Programs heard regularly in 117 elementary schools. In secondary schools reception of experimental programs now under way. Average length of lesson 15 minutes.

Two programs for parents groups meeting in various schools presented weekly. Average attendance, 800.

Satisfactory reception reported within a thirty mile radius but the irregular nature of ultra-high transmission has brought correspondence from more distant points: England, Arizona, California, etc.

Cleveland's experience with radio teaching has indicated that the sound from the loud speaker *is but one phase* of the radio lesson. Equally important is the participation within the listening classroom, on the part of the teacher and the pupils.

To this end a work book is prepared for each subject giving:

(1) *Introductory Information.*

Advance listing of all lessons, dates, etc.

The purpose and plan of radio lesson *(in subject).*

Suggested seating arrangement.

Suggestions for distributing materials.

Reception in the classroom, the teacher's function.

Hints for teaching with radio. General follow-up techniques.

Direction for using slides.

(2) *The Individual Lesson* — Indicating Teachers' and Pupils Responsibilities.

Before the broadcast.

During the broadcast.

After the broadcast.

CLEVELAND PUBLIC SCHOOLS
STATION WBOE

Revised Radio Schedule—February to June, 1939

Time	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9:05	6A Spelling		6A Spelling	3B Arithmetic	6A English
9:30		4A Geography	5B-A Science		
10:00	5A History	2A Music		4B-A Science	
10:15			Kindergarten Stories		
11:00	6A Art	3B-A Science	4A Health	5A-6B Handcrafts	
11:30			4B Health		
1:35	5A Spelling		5A Spelling		
2:15	4A Music	6B Handwriting	Your Child and His School		Primary Safety
2:40			Parents of Pre-School Children		
3:35	Phys. Ed. Jr. & Sr. High Girls		Elem. Phys. Ed. Tchrs. (1st & 3rd Weds.)		

TRIPS

Friday morning trips to various centers holding art interest were arranged. The following briefs were prepared for the bulletin by members of the parties visiting the various places:

CIGAR STORE INDIANS

Reported by EDNA M. BRANDT

One of the largest collections of American cigar store Indians in this country was seen at the Waters Exhibition Building by a large group of interested Western Arts Association members. Mr. Otto Carl Bach wrote the accounts of the Cigar Store Indian published in the Index of American Design, consequently, he was a well qualified speaker on this subject.

According to Mr. Bach, these carved figures originated in concept in England, where they were known as early as 1617. Statues of East Indians were used to advertise pipe tobacco, figures of minuet dancers to advertise snuff, and models of a Highlander or Sir Walter Raleigh told the passerby that cheroots and cigars were to be had.

The first carvers of American Cigar Store Indians were sculptors of figureheads for ships, and consequently early models have figurehead characteristics. Some figures have features of almost classic fineness.

They were carved from a single block of pine, sometimes a mast, and the tools used were small axes and parting tools. The color was usually applied after a coat of gesso or plaster.

The vogue for these figures was at its height between the years of 1865 and 1885, and literally thousands of models were turned out in studio factories. The rise of the chain store and sidewalk regulation swept them off the walks and into discard. Before collectors and museums became interested in them, many models had been destroyed. Those that remain are interesting historical documents of the American Scene.

THE A. P. JOHNSON PRINTING COMPANY

Reported by PEARL OLDT

A small but interested group met in the office of the A. P. Johnson Printing Company, Lyon Street at Ottawa Avenue, Grand Rapids, for the trip through that company plant on Friday, May 5, 1939, at 10:45 A. M.

The visit consisted of a review of specimens of printed matter under the direction of Martin Tietema, of the A. P. Johnson Company, followed by a trip through the various departments with detailed explanations of the various processes involved in the production of various classes of printed matter. The visitors were greatly interested in the printing, folding, and gathering of catalogues. Varnishing by the use of a small cylinder press was attractive to all.

Mr. Hietema opened himself up to questions presented to him by a few members of the group. These questions pertained to problems that had been encountered in the production of printed or art work in the schools each person represented.

THE GRAND RAPIDS FURNITURE MUSEUM

Reported by HERMAN HOLMBERG

Mr. Ray Spencer, curator of the Museum, stated that the time allotted for the trip would not permit a survey of all the different rooms in the Museum. He did, however, give a very interesting explanation of the period furniture in the rooms on the first floor. This collection is composed of antiques and true copies from the Gothic to the Eighteenth Century furniture.

On the second floor are five rooms which have been termed the "House of Today." These rooms shows a partial cross-section of the types of furniture which are today being made by the local furniture factories. In order to display the furniture in the proper decorative setting, five well known decorators were commissioned to each do a room.

The third floor exhibit shows the progress of furniture design in Grand Rapids from 1850 to date.

The ground floor exhibit is intended to show the processes of furniture making, together with examples of the various materials used in its construction.

THE GRAND RAPIDS STORE EQUIPMENT CO.

Reported by ELLICE SEELYE

Mr. K. C. Welch, Vice-President, outlined the general setup and policies of the plant. He explained the chief determiners in designing this store equipment are mass production at minimum cost and economy of motion on the part of the clerks using the equipment.

The bureau of standards in regulating size of boxes and folded merchandise has greatly aided the manufacturer of this equipment by making possible quantities of uniform cases. Streamlining also contributes to reduction of costs. We observed this in metal parts, the buffing costs of which had been reduced 25 per cent by streamlining.

Where formerly cases were highly decorated, they now are severely simple so that the merchandise becomes the decorative element. Attention to this has increased the sales of merchandise at tested areas as much as 60 per cent.

The aluminum lighting fixtures shown us were designed to fade into the room scheme instead of forming a dark spot against a ceiling. This principle was evident in all we saw.

The goods is sold nationally, the territory being covered by salesmen and designers from this head office.

It is principally a wood plant, though much of the metal parts are made there. Veneers are almost entirely imported from South and Central America. The stock lumber comes from southern United States. No coal is used in the daytime. Waste wood furnishes the fuel. The lumber is air dried and kilned to a 5 per cent moisture content at the factory, then stored in sheds.

In the plant proper we observed rough cutting of lumber according to "bills." The boards are cut again by machines which had been set by use of "rods." Other machines were used for planing, sanding, shaping, veneering and gluing. The assembling, bleaching, dyeing, lacquering and painting are principally hand processes.

From there we crossed to the metal plant. No molding is done. The parts are stamped or pressed from sheet and bar metal. In the acid room electro plating was demonstrated.

V'SOSKE RUG CO.

Reported by SYLVIA ROSEMAN

The group that visited the V'Soske Rug Company must surely have been impressed with the beauty of the rugs and the care and exactness

exercised in the preparation of the wools and designs used in their manufacture.

In the laboratory, the water is tested for its degree of hardness so that the proper chemicals may be added to insure fine dyeing. For here experiments are conducted until the desired color is made. (And some rugs used as many as 150 colors.) Accurate records of the use of chemicals and temperature are kept so that the same process may be duplicated in the dyeing room when large quantities of the same color are needed. American aniline dyes are used since they are the finest on the market today.

Rugs can be made in any size, shape, color, texture or design as each rug is made by hand to order. The staff of designers, under the supervision of Mr. V'Soske can therefore pay particular attention to the decoration of the room in which the rug is to be used. The same design is changed by the use of a different surface treatment and by the use of different weights of wool. Pile may be clipped entirely, partially clipped or carved. The texture influences the design which may be worked out in color, in difference in pile or in a combination of the two.

There was no opportunity to see the weaving as Mr. V'Soske prefers not to make public his innovations. His process somewhat resembles Austrian tufting. It was developed as the need arose and each new difficulty resulted in some new invention.

CURRIER AND IVES PRINTS

Reported by EDNA M. BRANDT

It was the privilege of Western Arts members to view the collection of Currier and Ives prints at the Waters Exhibition Building, and to hear Mr. Otto Carl Bach, Director of the Grand Rapids Art Gallery, give an explanatory talk.

Currier and Ives prints, Mr. Bach explained, have merit more for craftsmanship than from the artistic point of view. Nevertheless, they assume importance as historical documents reflecting the interests of their particular period. Lithographs in technique, they are hand colored with water colors after being printed. The colors used by Currier at first were raw, due probably to poor pigments, but later when Currier had collaborated with Ives, the colors improved considerably.

Early subjects were of statesmen, but subsequently, as important happenings occurred of historical or contemporary interest, these were recorded, often whole series being made. Between 1820 and 1840 Currier and Ives prints were made with such speed of production as to be almost a newspaper recording of American life. The cartoon and caricature are found as subjects in many prints.

Currier and Ives prints are important as far as their influence on

American life is concerned. Many artists, notably of the middle west, show this influence to a marked degree.

THE AMERICAN SEATING COMPANY

Reported by HAZEL ZELLNER

Members of this group were very fortunate to see Alois Lang, one of the outstanding woodcarvers of the country. In his workshop, at the American Seating Company's plant, Mr. Lang described the materials and tools of his crafts, emphasizing the beauties of hand carving —its variety, texture, and feeling.

A large wood panel, "The Last Supper," showed the fineness of workmanship of a master craftsman.

Grand Rapids is indeed proud of Alois Lang. His shop is an integral part of the American Seating Company's plant. Under one roof the W. A. A. group saw the contrasting technique of hand and machine production.

Luncheon was served to the first fifty who registered for the trip.

EXHIBITS

Reported by FRIEDA R. WORDELMAN

The educational exhibits for the Western Arts Convention in Grand Rapids, Michigan, May 3 to 6 were held in the Exhibits Hall of the Civic Auditorium.

The chosen theme, "The Arts in America Today" was carried out with the emphasis on persons—Youth, Adults, and Community as they grow through the Arts.

The Arts and American Youth were vitally represented by exhibits from

Harlem Community Center, New York City
    Mrs. Audrey McMahon, Assistant to Director, Federal Art Project, WPA, New York City.
Phoenix, Arizona
Greeley, Colorado
Maplewood, Missouri
Superior, Wisconsin
Akron, Ohio
Chicago, Winnetka and Oak Park, Illinois
Indianapolis, Hammond, Indiana
Michigan State College, East Lansing, Michigan
Central State Teachers' College, Mt. Pleasant, Michigan
Western State Teachers' College, Kalamazoo, Michigan
School Sisters of Notre Dame, Detroit, Michigan
Western Michigan cities and towns.

The Arts Give Meaning to Adult Living were represented by
Chicago Academy of Fine Arts
Chicago Professional School of Art
Layton School of Art, Milwaukee, Wisconsin
Lakeside Press, Editions loaned
American First Editions loaned by the Bookman, Grand Rapids
Puppets loaned by Grand Rapids folk
Arts and Craftsmen:
Edward Anthony, Wyandott, sculpture
Alden Dow, Midland, architecture
Leocadia Jones, Grand Rapids, millinery
George Kepes, Chicago, photography
Alois Lang, Grand Rapids, ceramics
George Rickey, Olivet, murals
Arthur Siegel, Detroit, murals
The Arts in Community Life were represented by
National Federal Arts Project, Washington, D. C.
Milwaukee, Wisconsin, Handicraft Project, WPA
WPA Arts Project for Michigan
Leisure Arts, WPA Project for Michigan
Hartland Crafts, Hartland, Michigan
Local WPA.

Much interest was expressed by visitors, who came back again and again. The composition of the exhibit proved the vitality of its part in the integration of the convention as a whole.

BUSINESS MEETING

Reports of the various standing committees, and the secretary-treasurer's financial report will be printed in the November, 1939, Bulletin.